

The Inland Printer

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THE APPRENTICESHIP OF HORACE GREELEY.

BY EDWIN B. DEWEY.

FATHER, I guess you'd better make a bargain with Mr. Bliss." As the story goes it was Horace Greeley who thus addressed his parent. The scene was in the office of the *Northern Spectator*, a weekly newspaper published at East Poultney, Vermont. Those present were Amos Bliss, one of the proprietors of the newspaper; Zaccheus Greeley, and his son, Horace, a lad of fifteen years.

But to "begin with the beginning" of Greeley's eventful life. Horace Greeley was born at the Greeley homestead on his father's farm, four miles from Amherst, New Hampshire, on the third day of February, 1811. At that time Amherst was a thriving village and possessed, among other things, a newspaper—the *Farmers' Cabinet*. This was the first newspaper of which Horace Greeley had any knowledge, and it is said he read from it when but three years of age. Reading became a passion with him, and long before the post-rider, who brought the *Cabinet* each week, was due, Horace would walk down the road to meet him, so anxious was he to see the paper.

Doubtless Greeley's ambition to become an editor originated with the reading of the *Farmers' Cabinet*. He was but six years old when he emphatically declared that he was "going to be a printer." At an early age he learned that the way to the editor's sanctum was usually through the printing office, beginning with "devil" and working up. Hence, young Greeley proposed to learn the printer's trade when he became old enough.

Horace Greeley's mother was ambitious, and whatever she did she did with a will; the son inherited ambition. Mrs. Greeley was a great reader, and she remembered all she read; in this, also, was Horace like his mother.

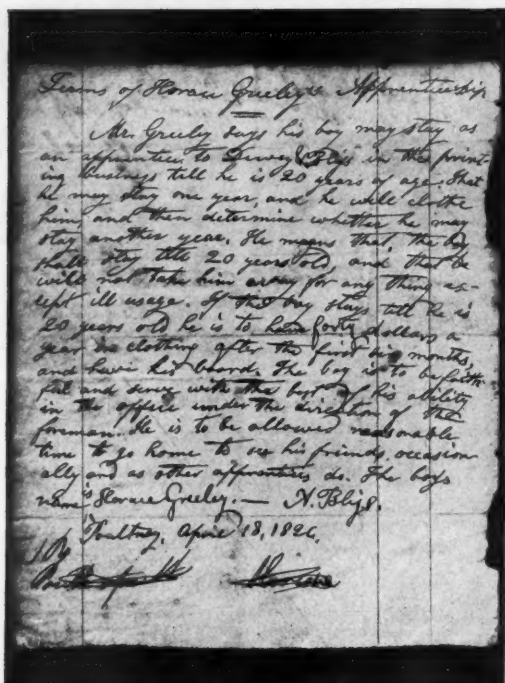
Zaccheus Greeley, Horace's father, was born in 1781. In 1807, he and Mary Woodburn were married.

At this time Zaccheus was the owner of the farm upon which Horace was born. The winter of 1814-1815, Horace lived with his grandfather, David Woodburn, at Londonderry. Horace was then but four years of age, yet he attended the district school in that village and was the equal of pupils several years his senior. For several years following, Horace attended the school near Amherst.

Zaccheus Greeley finally lost his farm near Amherst, through poor management, and in 1821, with his family, moved to Westhaven, Vermont. Young as he was at this time, Horace was so advanced in his schooling that in knowledge he compared well with the country teachers of that day. Nevertheless, for three winters he attended the school at Westhaven. Horace continued to be an enthusiastic reader and devoured all the books it was possible for him to obtain. Ere he had reached his sixteenth birthday he had read nearly all the common histories, besides many story books.

Young Greeley's last winter of school at Westhaven was that of 1825-26. He was still determined to learn the printer's trade, and often urged his father to secure him a place. At East Poultney, eleven miles distant, the *Northern Spectator* was published weekly. One day Horace saw in this paper an ad. for an apprentice. He gained his father's consent, walked to East Poultney, and applied for the position. It was in the spring of 1826 that Horace Greeley approached Amos Bliss, managing partner of the firm of Dewey & Bliss, publishers of the *Spectator*, regarding the matter. After closely questioning him Mr. Bliss agreed to take Horace, providing his father would consent to the usual terms. Horace went home, and a few days later returned to Poultney, his father accompanying him.

The story of what took place at the *Spectator* office on this occasion is well told by James Parton in his "Life of Horace Greeley," published in 1855. He says: "At Poultney an unexpected difficulty arose, which for a time made Horace tremble in his high-low



THE CONTRACT.

Showing shape of original sheet, which was 6 by 7 inches in size.

shoes. The terms proposed by Mr. Bliss were, that the boy should be bound for five years and receive his board and \$20 a year. Now, Mr. Greeley had ideas of his own on the subject of apprenticeship, and he objected to this proposal, and to every particular of it. In the first place, he had determined that no child of his should ever be bound at all. In the second place, he thought five years an unreasonable time; thirdly, he considered that \$20 a year and board was a compensation ridiculously disproportionate to the services which Horace would be required to render; and, finally, on each and all of these points he clung to his opinion with the tenacity of a Greeley. Mr. Bliss appealed to the established custom of the country. . . . At every pause in the conversation the appealing voice of Horace was heard: 'Father, I guess you'd better make a bargain with Mr. Bliss'; or, 'Father, I guess it won't make much difference'; or, 'Don't you think you'd better do it, father?' At one moment the boy was reduced to despair. Mr. Bliss had given it as his ultimatum that the proposed binding was absolutely indispensable; he 'could do business in no other way.' 'Well, then, Horace,' said the father, 'let us go home.' The father turned to go, but Horace lingered; he could not give it up, and so the father turned again; the negotiation was reopened, and after a prolonged discussion a compromise was effected. What the terms were that were finally agreed to I cannot positively state."

When Parton wrote the story of Greeley's life he could not locate the contract by which Horace was bound out. The peculiarly worded document is now in the possession of Mrs. Victoria Grace Greeley King,

who lives on a farm near Clymer, Chautauqua County, New York. It was photographed by the writer and is reproduced in THE INLAND PRINTER. The contract was written upon a leaf of an account book by Amos Bliss, torn out, and given to Zaccheus Greeley. Several years later the elder Greeley used the back of the contract to keep an account upon. This was also photographed, and a reproduction appears herewith.

The apprenticeship document is yellow with age, and though of late years it has been carefully handled, is well worn. It reads like this:

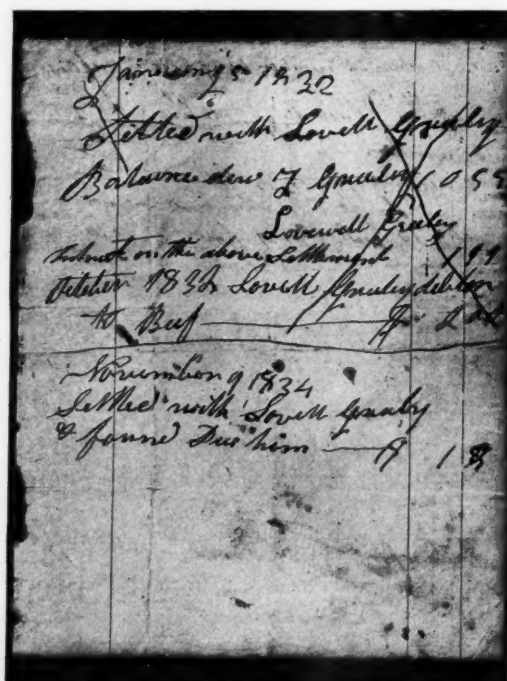
TERMS OF HORACE GREELEY'S APPRENTICESHIP.

Mr. Greeley says his boy may stay as an apprentice to Dewey & Bliss in the printing business till he is twenty years of age; that he may stay one year and he will clothe him and then determine whether he shall stay another year. He means that the boy shall stay till twenty years old, and that he will not take him away for anything except ill-usage. If the boy stays till he is twenty years old, he is to have \$40 a year in clothing after the first six months, and have his board. The boy is to be faithful and serve with the best of his ability in the office under the direction of the foreman. He is to be allowed reasonable time to go home to see his friends occasionally, and as other apprentices do. The boy's name is Horace Greeley. A. BLISS.

Poultney, April 13, 1826.

Horace was an apt pupil in the printing office. But the *Spectator* was doomed to die, and in the spring of 1830 ceased to exist. Greeley's apprenticeship was thus shortened one year, but in these four years he had become quite a proficient printer. During this time he was a favorite in Poultney, and was looked upon as an authority on many subjects.

Greeley had his boyhood experiences as well as did other boys. The writer is favored with a reminiscence



BACK OF CONTRACT.

business letter written to him by Greeley in 1867, which gives an idea of the copy the printers had to wrestle with. Greeley's father and mother resided on the farm near Clymer as long as they lived. Their bodies were interred in the village churchyard at Clymer. Plain marble headstones mark the graves of the parents of the illustrious Greeley. The inscription on one slab reads —

ZACCHEUS GREELEY,

DIED

DEC. 18, 1866.

AGED 85 YEARS.

And the other thus :

MARY WOODBURN,

WIFE OF

ZACCHEUS GREELEY,

DIED

JULY 27, 1856,

AGED 68 YEARS, 16 DAYS.

July 5, 1836, Miss Mary Cheney, of Warrenton, North Carolina, but formerly of New York, was married to Horace Greeley. Of the several children by the union but one now lives — Gabriel, the wife of Rev. F. M. Clendenin, an Episcopal minister of New York.

Mrs. Margaret Bush, a sister of Greeley's, still lives at Clymer, and other relatives are living in Chautauqua County.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. VIII.—BY F. HORACE TEALL.

THERE are few matters of human experience wherein one may err more easily than in criticism of language. A writer very properly says that "coöperate together" is pleonastically inelegant, and he might truthfully have uttered a stronger condemnation. He passes, however, to another expression, about which he exclaims as follows: "Further on, Mr. Washburn talks about making an 'experimental attempt at coöperation a permanent institution.' Make an attempt an institution! If the reverend gentleman's preaching and praying are not better than his logic and rhetoric he is not likely to save many souls." The critic would find it hard work to prove that the logic and rhetoric of the sentence are bad. What was meant was, of course, that what was then an attempt might be made to become permanent; and while this might have been expressed a little more perfectly, the actual expression is not severely criticisable.

A narrator who is worthy of credence is credible, not creditable, and his hearer is credibly informed. These adjectives and adverbs are not properly interchangeable. One of the strangest assertions about words is that found in one book that the use of "creditably" instead of "credibly" is in dispute. It is clearly an indefensible misuse.

Alfred Ayres says that "though the dictionaries recognize the verb 'to culture,' we do not use it." But

he immediately follows this with the assertion that "'cultured' is likely to find favor with those that employ short words when they convey their meaning as well as long ones." The longer word that some purists insist upon in this instance is "cultivated." C. W. Bardeen says that "cultured," though harped at by some critics, may be regarded as legitimate; and so it may and will be. "Cultured" is unobjectionable.

In its "Faulty Diction" appendix, the Standard Dictionary says: "'Curious,' in such expressions as 'It is a curious fact,' has been hypercritically censured. The propriety of the usage is unquestionable." C. W. Bardeen says also that the use of "curious" for novel or noticeable may be regarded as legitimate, though harped at by some critics. It may be that the critics have been misunderstood. It is unquestionably proper to speak of a curious fact when something more than merely novel, queer, remarkable, or strange is meant; but with only the meaning of one of these words "curious" is clearly wrong, and not to be regarded as legitimate with any propriety. "Curious" is itself a very curious word. Its original meaning was careful, nice, fastidious, or almost any such idea of mere carefulness; but its original meaning was utterly lost some time ago.

Alfred Ayres says of "decade" that "it is used by many good writers nowadays precisely as we use the word 'century.'" For his purpose this is not the best expression of his intention, though it says perfectly what he means. His purpose is to give information, presumably in the clearest possible manner. This would be more surely done here by saying "in the same way" instead of "as," or, better yet, "to mean ten years, just as 'century' is used for a hundred years." Sometimes these words are used to mean merely ten and a hundred, as in "last decade of years"; but this is not common now. Fitzedward Hall, writing in 1873 of "decade" in the specific sense of ten years, says, "This new sense of the word has not yet attracted the attention of our dictionary-makers"; yet even then it was fully established.

To denude anything is to make it nude or naked, by removing a covering. Certainly this was not done in the case of a lake which was said by the New York *Sun* to have been "denuded of its large fish." Neither is it true of the vulture, that has been said to have some part of the head, and sometimes of the neck, denuded of feathers, for the truth is that these parts never have feathers. What was meant is that the vulture has some parts bare, not denuded. "Denude" should never be used except to mean remove a covering, as a thing cannot be denuded of what it does not have.

"Deprecate" should not be used to mean merely condemn, censure, or disapprove; yet it is said to be often so misused. It would be foolish to attempt to restrict the word to its literal sense, "to pray for deliverance or exemption," but in correct use it should always imply something like prayer, as urging or entreaty. One may properly be said to deprecate

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something when he expresses disapproval, if at the same time he tries to prevent it; thus, one deprecates war by expressing reasons against it, but not by merely saying he does not desire it.

A depositary is a person, and a depository is a place of deposit. This distinction has not always been made, as "depository" has been used by some of the best writers to mean a person; but "depositary" should never be used for a place, and it is far better not to call a person a "depositary."

One of the commonest expressions used in commendation of a good proofreader is, "He never lets a bit of bad diction pass him." This is seldom true of any proofreader, though what is probably intended is often true, namely, that bad grammar is generally corrected

ward till he lay upon his dying bed," the fault being that of redundancy or pleonasm. In writing that Herodias "was *anxious* that her husband should obtain the title of king," his diction was at fault in the use of a word that does not truly express the intended sense. Herodias was very desirous, not anxious, though many good writers do use "anxious" without restriction in sense to real anxiety. Every real misuse of a word is an offense against good diction, and very few writers — if even one — are perfect. It would be simply marvelous if any proofreader corrected every bit of faulty diction that appeared on his proofs.

Here is an unaccountable assertion made in 1873 by Fitzedward Hall: "The only present meaning of 'dis-suade,' 'divert by persuasion,' is not yet in the diction-



A HORSELESS CARRIAGE.

Photo by Moller, Thomasville, Ga.

by the reader. Diction is the choice of words, not merely grammatical agreement; and a sentence may be perfectly grammatical and yet very faulty in its diction. No severer criticism of diction seems possible than one that has been uttered concerning a certain book about laws and principles of speech. One sentence criticised is: "The subject-matter herein contained is an outgrowth from occasional instructions given while occupying the chair of sacred rhetoric." This sentence is faultless in syntax, but is said to be very faulty in diction and rhetoric, though it is not so plainly erroneous as some other sentences quoted. Dean F. W. Farrar, one of the most scholarly of English writers, often transgressed the canons of rhetoric and of diction. His rhetoric is very bad in the sentence, "If we mistake not, that dissevered head was rarely *thenceforth* absent from Herod's haunted imagination *from that day for-*

aries." In Worcester's dictionary, dated 1863, on the contrary, the first definition given is "divert by persuasion." Dr. Hall's remark implies that the word formerly had another sense, which he erroneously says had then been lost; but that sense is not really different, being only "to attempt to divert by persuasion."

One of the words most commonly condemned by purists is "donate," of which Richard Grant White says, "I need hardly say that this word is utterly abominable — one that any lover of simple honest English cannot hear with patience and without offense." Yet no good reason for the condemnation seems to have been expressed. A reason thought to be sufficient is that it is not needed, because, as is said, its place is occupied by "give," "bestow," "grant," "present," etc.; but such objection might equally well be made to any one of these words. As matter of fact, whether

"donate" is really needed or not—and it seems not to be—it is established in usage and fully entitled to good standing as a word of legitimate derivation. The Standard Dictionary, in its "Faulty Diction" appendix, says truly: "It has been vehemently objected to by some critics, but the word has certainly acquired a place in popular use, and is no more rendered unnecessary by the previous existence of 'give' than 'donation' is by the previous existence of 'gift.' 'Donate' should be used of the bestowal of important, ceremonious, or official gifts only." And Fitzedward Hall says: "Nor is 'donate' mere surplusage. Far from it; if used discriminatively, it would be a genuine accession to our language. As we contribute contributions, subscribe subscriptions, and give ordinary gifts, why should we not donate money, clothes, etc., on the occasions when we make what are specifically known as donations?"

Literalness is exemplified in extreme unreasonableness in such attempts at restriction as the following, by Richard Grant White: "We go up stairs to get something that is above stairs, and down stairs to get something that is below stairs." This is by way of objection to saying that something is down-stairs or up-stairs. Probably not one in a thousand of our very best speakers and writers would use "below stairs" instead

of more than two. There is, however, nothing inherently restrictive in "each," the word being applicable to the units of a larger group as well. A critic says that Buckle should have written "one another" instead of "each other" in the sentence, "Their great authors address themselves not to their country, but to each other." But Buckle wrote in the early part of the nineteenth century, when the distinction was not made—when, indeed, "each other" was fully as good for a larger number as it was for two.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING—MOLDING.

(Continued.)

NO. XII.—BY C. S. PARTRIDGE.

NEITHER wax nor composition material can be used for molding until some time after it has been cast in cases, or until it has had time to cool, and it is therefore the practice to cast cases several hours in advance of the time they will be required for use.

Molding presses operated by steam or hydraulic power are usually provided with devices for indicating the depth of impression made in the wax, or with automatic stops for shifting the belt when the impression has reached a predetermined depth. Such devices are effective only when the wax cases are all of the same thickness and of uniform temperature. The temperature of the wax determines its degree of plasticity, and the suitable degree is indicated when the wax will yield under pressure of the thumb. The ability to judge the correct temperature comes with experience, and can be acquired in no other way.

By exercising due care to fill the cases level with the bearers which surround them, the waxcaster may produce cases reasonably uniform as to thickness; but to insure absolute accuracy they should be passed through a wax-shaving machine, which not only insures uniformity but also removes any dirt or dust which may have become attached to the wax while in a liquid or semi-liquid state.

When wax cases are cast several hours in advance of their use and have become cold and brittle, it is necessary, before molding, to restore them to a plastic condition, as any attempt to mold in cold wax would be not only dangerous alike to press and form, but would inevitably result in failure. The wax is sometimes softened by laying the cases on a steam-heated table, such as is illustrated in Fig. 8, first placing some strips of wood on the table to protect the back of the case from excessive heat. Unless so protected, the wax next the case would become much softer than the face, and the result of molding from a case thus unevenly heated would almost certainly be concaved faces in the reproduced type and cuts. Even when great care is observed in warming the cases, it sometimes happens that this defect occurs in the electrotype, and for this reason as well as to avoid delay it is advisable to keep the cases in a box moderately heated by steam or hot air where



Photo by A. H. McQuilkin.

WAITIN' FUR TH' BOSS.

of the common "down stairs," nor is there any reason why they should. Language cannot be held within the bounds of such pedantry.

"Each other" is now generally used with reference to two persons only, and "one another" in speaking

they will be gradually brought to nearly the proper temperature for molding. They will then require an exposure of but a few moments on the steam table to make them sufficiently plastic. Instead of a box, a number of pigeonholes may be constructed about two feet above the steam table in such a manner that the cases may rest on their edges in a vertical position, and the hot air arising from the steam table permitted to circulate between them.

Having warmed the case until the wax will take an impression of the thumb, it is given a thorough coating



FIG. 11.—BUILDING IRON.



FIG. 12.—WAX KNIFE.

of molding graphite, which, when properly applied, prevents the wax from spreading. Graphite should also be applied to the form, rubbing it in thoroughly with a brush in order to prevent the type or cuts from adhering to the wax.

The form is now placed on the apron of the molding press and the case inverted upon it, or if the form is small the operation may be reversed and the form inverted upon the case. In either event two or three sheets of heavy strawboard should be placed between the back of the case and the press to prevent too sudden chilling of the wax. Having been thus prepared, the form and case with its strawboard backing are slid under the head of the molding press and pressure applied until sufficient depth of impression has been obtained in the wax, when the form and mold should be carefully separated and examined.

It will sometimes be found necessary to take a second impression in order to obtain a perfect mold, and in such cases it is obvious that the utmost care must be exercised to prevent a doubled impression. To provide for such contingencies, forms which are to be electrotyped should be imposed in such a manner as to leave an opening between the sections of furniture at two of the corners of the chase, that the molder, when setting the form the second time, may accurately locate the first impression.

When a large number of duplicates are required from one form it is customary to prepare a sufficient number of electrotype patterns to fill a chase and thereafter mold from the patterns instead of the original form. When the patterns are carefully prepared no building will be required on the molds, and much of the labor of finishing will also be saved.

The operation of the molding press is sufficiently explained by the illustrations Figs. 9 and 10. With the exception of the hydraulic press the principle by which

pressure is applied is the same in all molding presses—a toggle joint operated by a screw. In the hand press the screw terminates in a hand wheel whose spokes extend beyond the rim of the wheel to provide a convenient means of applying power. The screw in a power press terminates in a large gear wheel which is engaged by a pinion driven by steam power.

The press illustrated in Fig. 10 is provided with an indicator consisting of a finger and graduated dial, by means of which uniformity in depth of impression may be obtained. The indicator is particularly useful when two or more impressions are required, for, having noted the location of the finger on the dial plate at the completion of the first impression, it is an easy matter to determine the depth of the second.

In connection with the operation of the molding press mention may be made of a fact not always recognized by molders, which is, that the greatest power exerted by a toggle joint occurs just before the toggles reach a perpendicular position. The amount of packing placed under the case is sometimes so excessive that the toggles never reach the point of highest efficiency, and therefore more or less power is unnecessarily expended in producing the impression. While this is of no particular moment in the case of the steam press, except as it throws a heavy strain on the yoke, a proper adjustment of the packing would save considerable hard labor to the operator of the hand press.

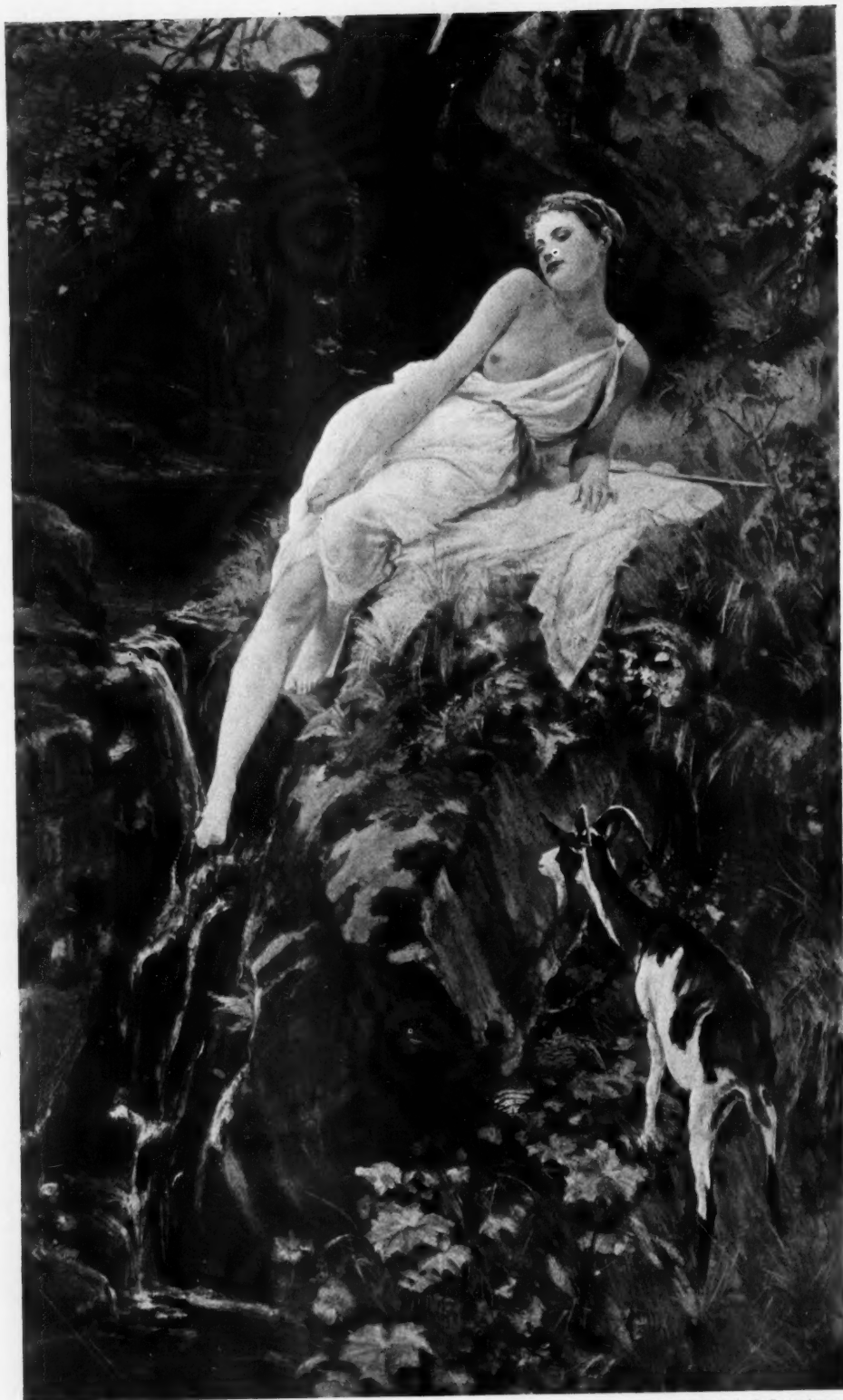
(To be continued.)



Photo by O'Keefe & Stockdorf, Leadville, Colo.

"And this reviving herb whose tender green
Fledges the river lip on which we lean—
Ah, lean upon it lightly; for who knows
From what once lovely lip it springs unseen."

—Omar Khayyam.



From painting by R. Poetzelberger.

AT THE SPRING.



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A. H. MCQUILKIN, EDITOR.

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GEORGE E. LINCOLN, MANAGER.

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No. 2.

THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.

A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.

JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

WHEN the large printing offices have all moved to the suburban towns of the chief centers of trade, the term "country printer" will gain another significance.

IN estimating in these days, the binder has to carefully consider the quality of the paper in the book. The heavy coated paper so much in favor among publishers is a bane to the binder, as it may increase his cost for folding and sewing far beyond his calculations.

"PANHANDLING" is derived from what? The term had its origin, probably, from the significantly outstretched arm of the "panhandler," so some one says; but why the arm should resemble the handle of a pan any more than any other kitchen utensil is not very clear.

WE frequently hear of publishers installing their own binding plants, but it remained for a large printing and binding firm in the East to enter the publishers' field. They are selling their own product and have put a completed 12mo on the market at 8 cents. Now they are said to be preparing to manufacture their own cloth.

"BITING off his nose to spite his face" is a homely expression that fits the printer who allows personal feelings to interfere with sound business policy. The resentment of some printers, just or unjust, against a competitor at times stirs them to outbid him on work, even if at a loss to themselves. Prices once cut can never be restored; remember that, Mr. Printer. Cut prices come home to roost.

THE cover of a recent book is stamped in gold with straight bands across the back and extending about a half inch on each side, terminating in an ornament. These bands are unbroken at the joint and extend smoothly from one side to the other. It is done by stamping the cloth before the cases are made. The cloth has to be carefully trimmed and great care exercised throughout the operation.

THERE are few incentives making for excellence in workmanship, few stimulants to craft pride, that will approximate the generous prizes and the well-deserved publicity given the prize-winners by the series of contests of superior presswork which the Campbell Company closes with the month of May. An advertising scheme of such extent, so well carried out, shows a confidence on the part of the advertisers in the thing advertised that makes success inevitable.

DETAILS are the most important of all that goes to make success in any line of life. It is generally recognized to be so in the printing and allied trades, but attention to details must be required of the proper persons. It would ill become a general to be doing the

duty of the corporals. There are many very busy printers who are wasting their energies in looking after details that properly belong to the office staff. Discrimination in this matter is merely the difference between administrative ability and the other thing.

OWING to the rather secluded life that the average printer is forced to lead, which denies him mixing with the everyday business world, he is apt to rather underestimate his own abilities. There are many printers forced out of employment by the changing conditions who seem to be completely stranded. They have been so long accustomed to regard the case and rule as their only means of gaining a livelihood that they cannot consider anything else. In the great changes now being wrought in the trade it is with individuals as it is with business concerns. Those who are able to adapt themselves to the changes will remain, but those who from any reason cannot change with the trade should seek other pursuits, recollecting that the one that desires to enter another business than that which he has been brought up to had best seek it before he is out of work. It is an axiom that the man who needs work for his immediate necessities is not as likely to get it as the man who is in some degree independent.

WHY NOT COÖPERATE.

DESPITE the attitude of the National Typothetæ in holding aloof from all semblance of recognition of the Typographical and kindred unions, it may be doubted whether, as THE INLAND PRINTER has from time to time pointed out, such a policy is a wise one. We live in an age of organization. To say we will ignore it smacks of the attempt of the ostrich to ignore its pursuers by burying its head in the sand. By recognizing and treating with their employes as a unit instead of so many thousands of individuals, the employing printers would be doing no more than many employers have long since found to be an advantageous practice. The Stove Manufacturers' Defense Association, the Glass Manufacturers, the Iron and Steel Manufacturers' Association, the Foundrymen's Defense Association, as well as many others, now regulate the questions of hours and wages through conferences with the national associations of employes.

The question is more than ever pertinent at this juncture. The printing trades unions have adopted a plan to enforce a nine-hour workday throughout the country. A date has already been set upon which it is proposed to put the new rule into effect. Opposition on the part of the employers, even if it proves effective in the end, must entail much friction and consequent loss in the interim. The question can never be downed forever. It was temporarily suspended in 1887, but it is confronting the trade in 1898. Would it not be better to recognize the issue and meet it in a spirit of mutual conciliation?

Most of the employers are ready to grant, as a theory, that a shorter workday is a good thing, and

that it must eventually come. Many protest that the time is not ripe for it at present. By conference and coöperation between representatives of the employers' and employes' associations, a policy could be outlined which would protect the interests of both.

One objection, it is said, on the part of the employers to recognizing the "demands" of the unions, is that they thereby encourage the unions to make others. But this need not be so. By mutual agreement, it could be arranged that if the employers should grant a concession in hours it should be conditioned that the question should not be reopened for a period of five or more years. The unions could not consistently refuse to grant a fair concession in return for a concession on the part of the employers. If they did, they would lose the sympathy of the public upon which they rely to uphold them in times of trouble. The old objection that the unions are not responsible, and cannot carry out an agreement, is not true today. Time has demonstrated that they are based on a correct economic principle, and that, so far as those connected with the printing trade are concerned, they may be relied upon to carry out any obligation honestly incurred.

We are assured that there is still time for the Typothetæ to act upon this question if it be deemed advisable. The convention arranged to be held in Milwaukee next August can take up and satisfactorily dispose of the matter. In the meantime the officers should provide themselves with data as to the working agreements between the several organizations which have already adopted the conference plan of adjusting industrial questions. We think it would be found that the evidences in favor of such conferences largely outweigh those against.

The example of the typothetæ of New York in entering into an agreement with the local unions for the peaceful inauguration of a shorter workday is a case in point. It shows that there is really no need of friction between the employers and employes where both are agreed for the common good.

THE INLAND PRINTER has no desire to thrust its views upon either party to the controversy. The suggestion is thrown out for their consideration. Our columns are always open for an expression of views on this and other questions of importance to our readers.

ORDER SYSTEMS.

OPINION is divided among printers on the merit of their several systems of keeping track of orders. Some advocate a system of making each man look out for the orders he takes in until they are delivered and receipted for. In an office of moderate size this plan defeats the object sought to be obtained, as each man "works for his own hand," as it were. In contradistinction to this sort of filibustering is the system so tied up in red tape that it is more of an obstruction than a help in tracing work. To reach the happy mean whereby the office is in itself independent of the information possessed by any employe or member of the

firm by a system of record that admits of instant reference, is an object desired by most printers who are working with systems that are tolerated simply because they have gradually become established, and it is troublesome to lift the employes out of the rut. In the hope that some reform may be attained in this direction, the attention of readers is directed to an article on another page touching on system in printing offices. THE INLAND PRINTER will be pleased to receive suggestions and criticisms on the subject treated of in the article referred to.

THE SLUGMAKER, TYPECASTER OR TYPE-SETTER.

AN experienced observer has contributed his views on the status of machine composition to THE INLAND PRINTER. No subject is interesting employing printers more than the matter of composition, and the benefit of this expert opinion will be appreciated by our readers.

There are three natural divisions into which composing machines are often classed by those interested in their present and future, namely: The slugmaking or lineforming machines, the typecasting and composing machines, and the typesetting machines proper, that serve simply to compose foundry type. Each of these systems has its friends and advocates, and each is represented by several machines now on the market or actively engaged in seeking a place on the market. The next decade will undoubtedly determine whether each and all of these systems will survive, or whether one or more of them may die, and the printing public is almost as vitally interested in the outcome as are the inventors, promoters and capitalists who are backing the respective machines. The composing machine is making history rapidly nowadays, and all persons connected with the printing trades are vitally interested in the sort of history made.

The inventors of composing machines turn things over with their innovations, and the companies who market the machines make war upon each other, which war will continue until standard types of machines are developed, and the makers combine and form a trust to regulate the output. In the meantime every proprietor of a printing office desires to know what machines are coming out on top or near the top, that he may provide himself with those that shall prove the fittest, or be able to "get from under" in case he is interested in a machine liable to take a financial tumble.

Without favor or prejudice toward any, it seems to me that it is possible to look into the situation somewhat and predict with some certainty a little of the future, and arrive at conclusions as to the prospects and field open for the three classes of machines as we have divided them. Each class presents special advantages of its own, and special disadvantages, which are so fully known that a statement of them here can injure no one, yet may help those who are studying the machines, and wondering which are best for their use. The slug

machines, or linecasting machines, or linotypes, or whatever they may be called by the printers of the future, may naturally be considered first, as being the first in the field, and as having outsold all other machines combined, this success being attributable almost wholly to the fact that they have cheapened the product—that is, reduced the cost of typesetting more than any other machine up to the present time. The outcry raised against this class of composing machines, by those interested in other classes, is that they reduce the quality of the product, and have given a setback to fine printing, which has been a damage to the art. It must be admitted that the slug machines have in many cases reduced the quality of the printing, and on the other hand, their universal adoption is proof positive that they have more than offset this by other advantages. But the question just now is—Will they hold their own in the face of incoming machines producing a perfect product at the same cost as the slug product? If so, how will they do it?

There are good reasons for believing that the slug machine will remain, and that the line system, introduced by Mergenthaler as a substitute for Gutenberg's individual type system, will retain a permanent place in printing. If the slug machine were coming in now, just as the one-man typesetting machine is coming on the stage, it might be that the slug machine would fall out of the race; but it has been with us for a decade, and its faults and shortcomings have been recognized and dealt with by the manufacturers in such an intelligent manner that the quality of the work has steadily improved, and today some of the best publications in the country are using the linotype. The enterprise and ability manifested in the production of new type faces, and the constant simplification and improvement of the machinery, have made the linotype available for a better class of work with each succeeding year, and it is evident that further improvements will come, and that within a few years there will be little criticism of the quality of the product. Possession is nine points of the law, and the slug machine certainly has possession of the field, and cannot be driven out until something both better and cheaper, backed by ample capital, is offered in its place. The only natural conclusion is that this class of machine is here to stay, and that the linotypes will go right on doing business regardless of the success or failure of other machines, and it is also probable that several other slug machines will eventually find something of a sale, on the strength of the market made for them by the Mergenthaler.

The typecaster, or machine that casts its type as it is set, is a unique production, with manifest advantages, but as yet largely experimental. Though a number of them have been built, and used more or less, yet, at the present time, there is no authentic knowledge in the trade of the quantity, quality, and general character of the product that can be obtained from them. With the exception of a very few, who have had personal experience with them, the commercial possibilities of the

machines are as unknown as they were when this system was first projected some twelve years ago. That they are capable of casting really good type, at a sufficient speed for commercial purposes, and of setting and justifying it in a satisfactory manner, has been demonstrated; but whether they can do this day in and day out, in competition with slug machines and typesetting machines that deliver foundry type, is something that no one absolutely knows. Those interested in the machines say that they can, and have backed their opinion with their money; their competitors say they cannot. Time alone can determine.

The advantages peculiar to these machines—we refer now principally to the Lanston and Goodson systems—are that by separating the keyboard from the rest of the work they make it possible for small printing offices to own low-priced keyboards on which they can do composition, which may afterward be set and cast at some central plant in any size or face of type provided at the central plant. Thus the small printer may obtain the advantages of a composing machine with no great outlay of capital. This advantage would seem to open a wide field for these machines—a field which they could control regardless of the slug machines and of the machines that set foundry type. If they ever occupy this field, doubtless they will retain it; but as yet there are no central plants to cast and set the type for such keyboards, neither are there more than three or four type faces cut as a working basis for such central plants. Until some concern spends a fortune in cutting and perfecting faces and sizes of type for the use of typesetting machines the system is minus its greatest advantage, and while waiting for such faces the typesetter, in my opinion, must be regarded as an experiment. When I add that my knowledge of typesetting machines cost me in its acquirement fully \$1,000, it will be admitted, I think, that I speak advisedly.

The one-man typesetting machine, setting foundry-made type, and justifying and delivering it on the galley, is the last class of machines for our consideration. It was the first machine thought of, and no other machine would be in existence today if a full-fledged automatic typesetter had made its appearance thirty years ago. The thing sought by all inventors has been the reduction of labor in setting type. The formation of line slugs and attaching of a typesetter to the composer have been done merely as a means toward the desired end. No maker of a composing machine has cared to go into a competition with the typefoundries in the manufacture of type faces—they have simply been forced into cutting faces by circumstances. Therefore, if these conclusions be just, the typesetting machine handling foundry type is the ideal machine—mechanically, because it does the real thing aimed at; and commercially, because it does not interfere with the manufacturers of type, and will, therefore, secure their cooperation.

The success of the typesetting machine, however, has been limited heretofore, because it was necessary to

employ two or three operators to a machine, thus rendering the saving quite moderate. It could not produce matter at a price to compete with the slug machine, but it could produce matter of a quality equal to hand-set type. Here it found its field, necessarily limited in comparison with the slug machine, which cut the cost in half.

But now a new era is dawning in typesetting machines. Within a year the printing public will have their choice of buying no less than five kinds of machines that set, distribute and justify type, employing but one man to the composing and justifying, and a part of a boy's time to the distributing. These are the McMillan, Thorne, Empire, Dow and Cox. McMillan was the first to put a justifier in operation, the Dow and Cox machines have been before the public but a few months, and the Thorne and Empire justifiers are understood to be coming along soon. Just how warm a reception these will meet with from the trade is yet a matter of conjecture. Probably all of them will have some sales, and, as their respective merits or demerits become known, some one or two will begin to outsell the rest, and thus become the recognized occupant of this field. They will doubtless set type at about the same cost per 1,000 ems that matter is produced on the Mergenthaler. They will not drive out the latter, because it is too valuable a machine to be cast aside, and too many interests are involved; and further, the linotype slug has some advantages in the way of keeping matter standing, etc., that type has not.

Thus it appears, if we have reasoned correctly, that in the future we are to count upon both slug machines and one-man typesetters, but that the typesetter has yet to prove its fitness to survive. It may have its test very soon, as rumor has it that a battery of forty of these machines is to be placed on trial in the office of the *New York Sun*. If they survive the ordeal in that office, where nothing but high-class typography will pass muster, then the typesetter must also be accepted as an element to be counted upon in the future of composing machines.

What will be the prices of these machines when competition becomes fierce among the various companies and systems? This is almost as interesting a problem to the printers who will buy them as is the question of the productive excellencies which we have been discussing. One maker has informed me that the shop cost of producing his machine is less than \$400, and that he expects to be able to undersell the market, if necessary. But if experience goes for anything, the makers of composing machines are not price-cutters, and the man who buys an A No. 1 composing machine, up to date, in 1900 may expect to burn a hole in his pocket for larger figures than those represented by that date.

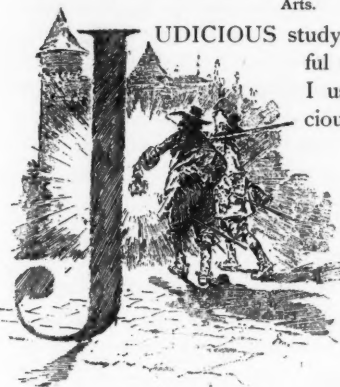
WE desire to again express our satisfaction with result of our ad. in *THE INLAND PRINTER*, and to say that we consider it the best journal of its kind in the country.—*G. Cramer Dry Plate Works, St. Louis, Missouri.*

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XIII.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.



INITIAL LETTER BY MARCHETTI.
Pen drawing from *Paris Illustré*.

JUDICIOUS study of pen technic is helpful to the printer-designer. I use the adjective "judicious" because I need a word beginning with J for our initial letter. What I mean is, that just so far as the printer studies drawing, he may study pen technic, but he must not expect to progress further in the latter than he has progressed in the former; so while this chapter will be exceedingly helpful to the reader who has followed the previous ones, it will only lead to failure if the reader does not follow our advice in regard to training the eyes to see as well as in regard to pen technic.

We said in our last chapter that the parallel lines in the background of "The Grandmother," by Renard, showed the foundation of pen drawing. The same is

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ILLUSTRATION TO PABLO DE SEGOVIA.

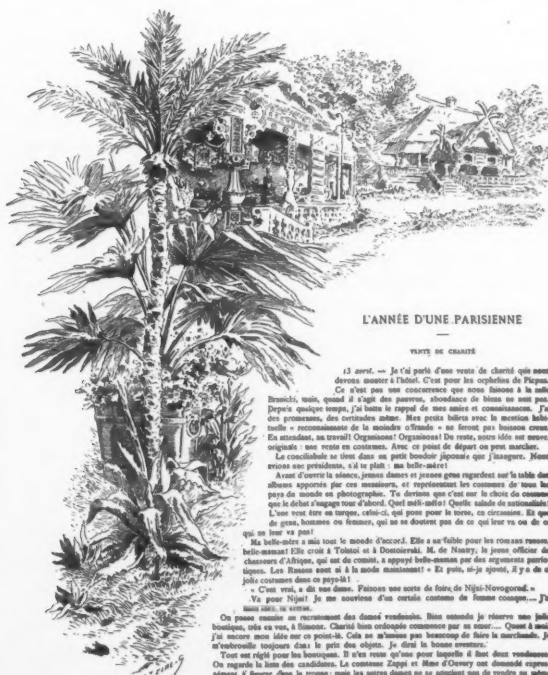
Pen drawing by Daniel Vierge, one of the most celebrated of modern pen-draftsmen. If you will scrutinize this drawing under a magnifying glass you can examine this technic with more ease than with the naked eye.

true of our initial letter, in which we find a set of parallel lines which, contrasted with the white of the illumination thrown by the lantern, gives us an effect of gray. This is found again in the other drawing by Marchetti; and if you will study these two drawings, and then turn to the Vierge, you will find that nine-tenths of it is drawn in the same way. Here and there to get a certain vibration of tone, Vierge uses crosshatch, but you will notice that the lightest gray and the intensest dark are got without crosshatching.

In the St. Elme you may also distinguish very clever use of parallel lines, without much crosshatching. We have purposely reproduced this, together with the page it decorated, so that you may see the artist had a good reason for not crosshatching; he wished his drawing to form a decoration about the page, and he did not want it to be too heavy, so he abstained from crosshatching. The best practice for you is to make drawings for your publication in any manner you see fit, and after you have had experience in printing the same, you can tell very well how much crosshatching is advisable, and how much clogs up in the printing. There are



Illustration (pen drawing); chapter heading, but without initial letter, by Marchetti. From *Paris Illustré*.



L'ANNÉE D'UNE PARISIENNE

MURTY DE CHARTRE

13 avril. — Je t'ai parlé d'une vente de charité qui nous devons mener à l'école. C'est pour les enfants de l'école. Ce n'est pas une concurrence que nous faisons à la messe de dimanche, quand il y a des pauvres, charité de l'école ne peut pas. Depuis quelque temps, j'ai battu le rappel de mes amis et connaissances. J'ai des promesses, des cotisations. Mes petits frères ont le soutien habituel « reconnaissance de la société d'entraide » ou l'argent par l'homme croisé. En attendant, au travail! Organisons! De quoi, nous allons en avoir, organisé « nous avons en commun. Avec ce point de départ on peut marcher. La conclusion se fera dans un petit boudoir japonais que j'inaugure. Nous avons nos présidents, c'est le plus. Les belles-sœurs!

Avant d'ouvrir la séance, j'aurai d'abord et j'aurai grand regard sur la table des albums apportés par ces messieurs, et représenter les croissances de tous les pays du monde en photographie. Tu devrais que c'est sur le choix de costumes que le début d'usage pour d'abord. Quel joli effet! Quelle salade de nationalités! L'une veut être en tulle, celle-ci, qui porte pour la robe, en cotonnade. Et que de gens, hommes ou femmes, qui ne se doutent pas de ce qui leur va ou de ce qui ne leur va pas!

Ma belle-sœur a mis tout le monde d'accord. Elle a sa robe aux roses roses, belle-ment! Elle croit à Tolstoi et à Dostoïevski. M. de Nostoy, le jeune officier de chasseurs d'Afrique, qui est de couleur, a apporté belle-ment par des vêtements parisiens. Les Russes sont si à la mode maintenant! « Et puis, si je sors, j'y a de si jolis costumes dans ce pays-là! »

« C'est vrai, a dit une dame. Faisons une sorte de fête de Nijni-Novgorod. »

« Va pour Nijni! Je me souviens d'un certain costume de femme cosaque... j'ai bien aimé ce costume. »

On passe ensuite au recrutement des dames vendeuses. Elles ont une robe belle, belle, mais en vain, à l'inverse. Chacune leur explique comment par sa robe... Qu'est-ce que j'ai encore mes idées en ce genre-là. Cela se termine par beaucoup de bises la marchandise. Je m'extremise toujours dans le prix des objets. Je dis la bonne volonté.

Tout est réglé pour les boudoirs. Il n'y a rien qu'une pour l'œuvre d'art. On regarde la liste des candidates. La comtesse Zappi et Mme d'Orvigny ont demandé expressément d'être dans le groupe; mais les autres dames ne se soucient pas de vendre en même temps qu'elles. Comment faire! Les autres sont impossibles! Cela finit tout une belle journée.

toilette il n'y a qu'un moyen d'arranger les choses : c'est de les avoir toutes les deux à la même boutique. Entre elles, elles savent bien qu'elles ont le 11 de ce mois.

15 avril. — Pète d'une semaine sans l'école? Tu n'écouteras! J'ai passé tout ce temps en achats. J'ai couru les magasins, j'ai obtenu des objets à conditions sur prix de fabrication, des choses étonnantes. Et puis que de robes, de bijoux, avec un peu de patience par-ci, par-là. Mais pas un article de Paris. Tout pour Nijni-Novgorod!

Pen drawing by St. Elme, decorating a page of a French journal, 9 1/2 by 13, showing a clever use of parallel lines, and a method of decorating a printed page, which will be considered later on.



Caricature of the French painter (whose works are somewhat dark and misty in effect) Eugène Carrière at work. By Guillaume. From the French daily, *Gil Blas*.

several caricaturists in this country whose work is printed in daily papers in a thoroughly satisfactory manner, and yet they use a great deal of crosshatching, but of course they know just how open to keep the lines, for they know just what results their printer can get and what not. But we would say it is a good principle, to begin with, that the less crosshatching in your work the better it will print. Hence the Marchetti and St. Elme drawings are given as examples.

In the portrait of the painter Carrière, we have an amusing example of the effective use of parallel lines. Instead of giving us a black silhouette, the artist—Guillaume—has given us a gray one, which suggests the subject seen through a fog. Had the artist wished to represent the palette as being of dark wood he could have pressed on his pen lines and thus given us that effect. Had he wished to show that the canvas was lighter than the figure, he could have refrained from pressing so heavily on his pen lines, or, better still, dis-



NEWSPAPER CARICATURE.

By Forain, from *Figaro*. This composition evidently makes fun of Mr. Berthelot, who has had, or expects to have, some dealings with England, for the visitor says, "May I see my honorable master?" and the maid responds, "Mr. Berthelot is not receiving; he is taking an English lesson." The cut in *Figaro* was 8 by 8, and it represents an excellent method of newspaper drawing, and one that could be easily imitated in chalk plate. We would also call attention to the drawing of the broom. Our readers who followed the directions of our first chapters will see that the silhouette of the broom is indicated in a masterly manner.

tributed his lines farther apart and thus obtained the effect of a lighter tone. Bear in mind, however, that I used the term pen lines in speaking of this drawing because the original was made in that medium, but the same graduation or contrast of lines is applicable to nearly all methods of line drawing; to etching and chalk plate as well. You will, perhaps, have a better grasp of the subject by thinking of it as the theory of tone imitation by lines.

When you have grasped the theory of this pen technic, *alias* the representing of tone by lines, you will be prepared to make your own deductions from various specimens of illustration.

Some of our friends, for example, who might have been interested in our first chapters and the specimens



Example of news drawing, by L. Vallet, from a French periodical.

of caricature given therein, may have been disappointed that we have given so much attention to portraiture recently, so we have made an effort in this chapter to give a *mélange* that will cover many fields of newspaper illustration. In the Forains we have a splendid example of such work. It was printed on very poor paper stock, but it came out admirably, harmonizing with the type, which is larger than that used in this country, long primer predominating. The drawing of the still-life objects is particularly interesting. Look at the duster the woman holds: is not its form exactly what you would see if it were held up against the window and viewed in silhouette?

A good example of news illustrating is given in the Vallet page, which could easily be imitated in chalk

plate. The artist viewed a collection of English army costumes, or witnessed a drill, and he shows us in very simple lines the style of accouterment. Any newspaper editor who could sketch tolerably well could do the same thing for his country fair.

In the Moullier we have a specimen that is well-nigh as amusing as the artist in the fog, for here we have a pen drawing that is not made by lines, but by a series of stipples. While the newspaper tyro should not employ this technic too frequently in his practice, still, realizing that the tone effect is graphically gained without the use of the conventional line, it must quickly



Pen drawing by Marc Moullier, for *La Plume*, showing a clever and eccentric use of dots. It may be remarked that since the mantelpiece is above the eye we cannot see the top of it. It is parallel to the artist's eyes, and so is represented as a horizontal line. So far as correct drawing is concerned, it makes no difference how that line is made. One artist makes it a thick line with a blunt pen, another a thin line with a fine pen, and another, like Moullier, makes it with a series of dots, but each of these methods is a matter of technic, and the rules of technic are not arbitrary, as are the rules for drawing. You may invent your own technic, but you cannot invent perspective.

dawn upon him that there are many technics, and, having practiced drawing mantelshelves according to the instructions in our early chapters, he will also appreciate the fact that the artist was in front of this mantelshelf, as the horizontal lines do not tip, and that the shelf was higher than his eye, as the top of the mantel is not shown. This knowledge gathered allows the student to see that various technics may represent the same truths in nature.

A good method of practice for pen work is as follows: Take a wood engraving or half-tone from some periodical, the larger the better, go over the back of it

with a blue pencil, lay it on a sheet of bristol board or paper, face upward, and go over the outline with a hard pencil, using such a pressure as will transfer to the bristol board a blue outline. The object in using blue is, that you do not have to erase it; but may work over it with a pen, as the blue does not photograph. Besides transferring the outline it is also advisable to outline the shape of any of the shadows you intend to introduce. You then endeavor with the pen lines to imitate the delicate shadows of the half-tone or wood cut. Perhaps instead of saying imitate, we would better say approximate, for you must not expect to be able to imitate with pen the extreme delicacy of a half-tone.

(To be continued.)

Written for THE INLAND PRINTER.

KEEPING TRACK OF ORDERS.

BY A PRINTER.

IN printing offices of more than ordinary size, the problem of devising a simple and comprehensive system of keeping track of the progress of all work is a most vexatious one. In a visit to Atlanta, Georgia, some time ago, the writer was interested in the system in use in the offices of the Foote & Davies Company, and by the courtesy of Mr. W. O. Foote is enabled to present the company's plan for the use or criticism of the readers of THE INLAND PRINTER. It will simplify matters to take a sample job and follow it through the house, explaining the general system as it proceeds. The copy for the check blank and the order blank here shown are necessarily somewhat reduced in size. The mechanical department of the office we are considering is divided into nine departments, as shown on the back of the order blank, each under a foreman. The first, headed "Tabular," is devoted exclusively to tabular work, such as rate sheets, time cards, price lists, etc. The second, "Bookroom," is devoted to straight composition. The third, "Jobroom," is where all display work is done. The fourth, "Machine Room," contains the typesetting machines, setting straight matter, of course. Fifth, "Engraving." Sixth, "Electrotyping and Stereotyping." Seventh, "Cylinder Presses." Eighth, "Job Presses." Ninth, "Bindery."

When a job is received, an order blank is made out for it. The stub is torn off and left in the office for reference, after being recorded in a book with divisions for "Order No.," "Date Received," "Date Delivered," "Name," "Article," "Cost," and "Price Received." The order blank proper is pinned to the copy and turned over to the department that would handle the job first. Each employe in the department handling this work writes his or her name, with time expended on the job, in the proper place. The amount of stock used is filled in by the stockman or the foreman of the department using the stock. When the job is delivered, the order blank is passed back to the office, where the total cost is calculated and recorded in the book kept for the purpose. The order blank is then filed away together with the copy and, generally,

some job very similar and arrive very nearly at the cost.

We will now follow and explain in detail this job of checks, as per entries on the order blank—one thousand checks to be printed, ruled, perforated, numbered and bound—covering several of the different processes of daily necessity in a printing office.

First, the order blank is made out and handed to the superintendent, who instructs the stockman to issue the stock; the job then goes to the bindery at 8:30 on the second day; it is ruled by Johnson in forty-five minutes, and then passed to the composing room the same day at 12 o'clock, where Carter sets the type in an hour and thirty minutes; here it stays until 7 o'clock on the 4th of the month, during which time we will presume the job has been set, proof read and sent out, O. K. received, and an electrotype made. (As we calculate on doing this job again, we have ordered, under "Remarks," an electrotype to be made for stock and the imprint put on the job, as shown on the copy, the "E—11156" denoting an electrotype of that number of order blank.) The cylinder-press room receives the job at 7 o'clock on the fourth day, and Sweat, the pressman, spends an hour and fifteen minutes, with Manning, the feeder, two hours. The job is then returned to the bindery on the fifth day, at 3:30. In the bindery Erwin spends two hours perforating, Coleman forty-five minutes making up and sewing, Tyler one hour and fifteen minutes forwarding, Poole one hour and thirty minutes numbering, and White thirty minutes finishing. At 9 o'clock on the eighth day the work is turned over to the shipping clerk, who makes out the receipt book from the stub and order blank together, writing in pencil on the stub the day of the month delivered, together with the number of the receipt book; passes the order blank to the clerk, who sums up the cost of the job, records it in the book kept for that purpose, and files the blank.

Should the Gate City Trust Company deny receiving the work, we refer to the stub, find the number of the receipt book, and from the receipt book produce their receipt for the work. Should they complain that corrections marked in proof were not made properly, we go to Carter in the jobroom for an explanation. If the job is ruled badly, probably some of the lines being skipped, we hold ruler Johnson responsible. If it is perforated crooked, Erwin has to answer. If a section is not sewed in the center and a leaf drops out, we do not have a dispute as to which girl sewed the book; we have Miss Coleman's signature on the order blank as the one who made up and sewed the book. If they complain of the forwarding, we call Mr. Tyler to account. If the numbering is not what it should be, Miss Poole has to explain why. Mr. White is responsible for the nicety of the finishing. The make-ready must be neat, or Mr. Sweat will answer; and the feeding must be perfect, or Miss Manning will be called to account. And, lastly, if this job has been taken for \$3 instead of \$6.50, the member of the firm who took in the

job will be asked to explain how we can get rich taking in this work at \$3, when it cost us \$4.08 to get it out.

Once a day, usually the first thing in the morning, the members of the firm, together with the superintendent, shipping clerk, and foremen of the departments, go through the file of order stubs and discuss each job, giving it such direction as needed. Each foreman reports the work to be ready that day in his department, the shipping clerk taking a note of all work to be delivered. These notes are usually marked on the stub, so any inquiry made during the day about any job in the house can be answered at once, both as to when proofs will be ready and when the work itself will be delivered.

THE PRODUCT OF PRESSROOMS.

A GOOD press and a good pressman is a combination none too common in the printing trade. A printer may have a good press, but he may not know it, because his pressman is unable to show its excellence. The press cannot blame the pressman, but the pressman who is incompetent can lay his shortcoming on the press. An appreciation of this fact will show the distinct service which the Campbell Printing Press & Manufacturing Company have done, are doing and will continue to do for the printing trade. The series of tournaments for superior presswork have created a feeling in pressrooms that reveals itself in a raising of the quality of the product. The reason is not far to seek. The pressman and his assistants by means of the contest for fine work are brought in closer sympathy, and become more earnest students of their art. The employer is obviously benefited, and his appreciation of the efforts of his men benefits them, and throughout the several offices a feeling of one interest soon prevails—the credit of the concern. Of course, the Campbell Company is benefited by this, but it not only benefits itself but other pressmakers as well. An agitation for superior presswork so extensive and so liberal cannot be confined to one interest. It raises the technical morale so to speak. The printer who owns a Campbell press may justly feel that he has full measure and running over. He has a mechanism that cannot be excelled, and his workmen are stimulated by generous prizes and honorable mention to make the most of it. His investment is made productive, and his establishment is advertised. It may safely be claimed that the genius of modern press building and generous publicity is exemplified in the Campbell Company. The tournament closing May 31 which gives \$600 to the pressman and \$400 to the feeder on whose press the best run of work has been produced from April 1 to May 31 is unparalleled in any trade. Printers will await the result of this contest with only a little less concern than they have awaited the action of the White House during the last few months.



Photo by A. H. McQuilkin.

A BONE OF CONTENTION.

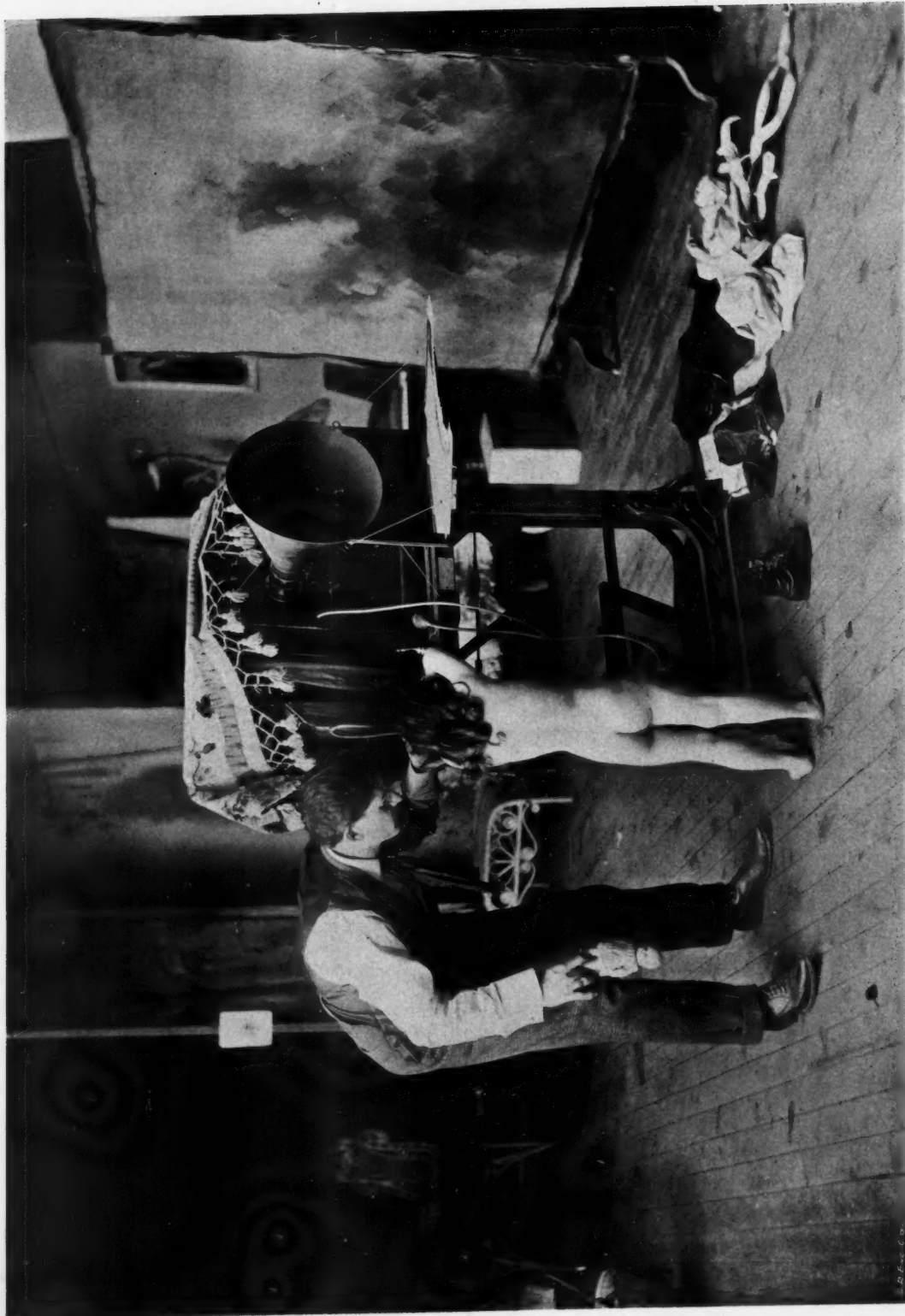


Photo by O'Keeffe & Stockdorf, Leadville, Colo.

AN UNWILLING SUBJECT.

Halftone by
GRAND RAPIDS ENGRAVING COMPANY,
 Grand Rapids, Mich.

Overlay for above made by
 Beck's Perfection Overlay Process.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PHOTOGRAPHY AN AID TO PRINTING.

BELLEFONTAINE, OHIO, March 28, 1898.

To the Editor:

I inclose you a "snap shot" made by myself, that strikes me as rather "cute," and out of the ordinary. Thought perhaps you might be able to use it. The dog and rat both belong



CAUGHT.

Photo by H. H. Good.

Illustration for rat-trap advertising.

to me. The dog is a full blood King Charles, 10 months old, and weighs only 3½ pounds. His tail was in motion when I caught him, and happened to catch it when at his side. I use camera a great deal in connection with my business in taking pictures for cuts, etc., and it pays me big, and it is something every printer ought to be able to do. H. H. GOOD.

THE PRINTERS' PROTECTIVE FRATERNITY.

To the Editor:

ST. PAUL, MINN., April 5, 1898.

As an old subscriber to THE INLAND PRINTER, I will undertake the correction of a paragraph in the April number, clipped from the *Typographical Journal*.

From the fair-minded treatment of all subjects pertaining to the printing craft which has been incorporated in the columns of THE INLAND PRINTER in the past, I sincerely hope that you will not consider it beneath your notice to recognize a few facts which are indisputable.

The item referred to appeared under the heading, "The Artisan," and is a direct misrepresentation of the principles of an organization of printers who were dissatisfied with the arbitrary rule of the typographical union, and, some fifteen years ago, formed a body of coworkers known as the Printers' Protective Fraternity.

In the first place, the Fraternity is distinctly a separate organization from the unions, or from any body of publishers. The strike and boycott are unknown, and the principle of arbitration is incorporated as the fundamental basis of settlement of difficulties.

The membership of the Fraternity consists almost exclusively of machine operators, and other employes of daily papers.

The scale of wages in all cases is as high or higher than that paid to the unions in the same localities for the same class of work. The organization is quite extensive in the field cov-

ered, embracing all the leading cities—New York, Chicago, St. Paul, Milwaukee, Los Angeles, and numerous others.

The appended sections are taken from Article I of the Constitution of the International Printers' Protective Fraternity:

SECTION 1. To bring into closer relationship the employer and employe, and to unite them under one fraternal bond; to provide for its members and their dependents in time of want, sickness and death.

SEC. 2. The International Printers' Protective Fraternity, or any subordinate fraternity, shall not have power to order, aid or in any manner countenance a strike, lockout or boycott, but shall settle all disagreements by arbitration.

The preamble of the constitution which appears below must give you some appreciation of the principles of our organization, and will clearly demonstrate that we are organized for a true and just purpose and along the lines of fairness both to the employer and employe:

WHEREAS, Parties to a contract must seek a basis of agreement in order to make an equitable contract for mutual benefit, and as employers and employes are parties to a contract who must rely upon each other for the accomplishment of their common purposes, so these two parties should be allied in the effort to find a correct basis for their contract, for the better furtherance of their mutual interests and the more perfect and sure adjustment of disagreements which may arise between them as contracting parties.

Experience has shown that the organization of the labor element in this contract promotes the interests of both parties; inasmuch that, if properly organized and controlled, it furnishes a means for the protection of the workman against the oppression of unscrupulous employers, and of both employer and employe against the selfish schemes and dishonorable practices of individual workmen.

We do not believe that the best interests of the two parties and the true object of organized labor have been furthered, but rather interfered with, by the methods resorted to by the labor organizations of the past.

We do not believe that the mutual interests of capital and labor can be forwarded by their taking positions of antagonism toward each other, or that disagreements between them can be properly settled by the force of strikes, lockouts and boycotts.

We believe that those methods have proved failures for the purposes for which they have been resorted to, and are also destructive of the individual freedom of the workman, whom we declare to have a natural right to the control of his own labor, as well as the capitalist has to the control of his own property—within the bounds of the public good.

We believe that organized labor can, in this day and country, safely appeal to arbitration for the satisfaction of its just demands, and that this mode of settlement will be best for both capital and labor, and for the general welfare of the country.

We believe that a labor organization should be able to supply employers with good and reliable workmen, and to demand and secure for them fair pay and good treatment; that it should provide its members with employment and protect them therein, and that it should aid its members and their dependents in time of want, sickness and death. And, therefore,

With these principles and for these purposes the various printers' protective fraternities of the United States represented herein, have organized the International Printers' Protective Fraternity, and ordained the following as the constitution thereof.

The "former general secretary-treasurer," referred to in your columns, was removed from office for dishonest practices, and was also dismissed from our organization.

Hoping that this correction will be made by THE INLAND PRINTER, in justice to a large class of your readers and to the membership of our organization, I remain,

Fraternally yours, W. D. WHEATON,
Corresponding Secretary, Printers' Protective Fraternity
No. 49.

NOTES FROM SCOTLAND.

To the Editor:

EDINBURGH, March 26, 1898.

The Edinburgh Typographical Society is at present making an effort to do away with piecework. There is no doubt that the system works out badly for the compositor, and that it is subject to many abuses. Minor abuses are the encouragement of favoritism by overseers and the picking of fat work for certain men; but the worst grievance is the irregularity of employment which the system entails. The truth is, there is such a want of proportion between the work and the workers that the piecework arrangement does seem a particularly bad one. What between the large number of compositors (over one thousand) in Edinburgh, and the steadily increasing army of females engaged in the same work (who as far as possible

get the first supply), the supply of labor far exceeds the demand, and this with a piece system means partial employment, starvation wages and general dissatisfaction. What seems to have been overlooked by those who are demanding the abolition of piecework, however, is the certainty that it will, if agreed to, throw a great number of compositors out of employment altogether. About one-third or one-fourth, it is considered by some, will be displaced as not coming up to the standard of efficiency required for uniform time payments. But it is not the first, nor yet the second time this proposal has been made here.

The Edinburgh Typographia has nearly completed its work for the year. The session has been a prosperous one and the classes and lectures well attended. A new departure has been made during the past three months in the starting of a practical class for jobbing and display work, conducted by Mr. David Short, of Messrs. Baxter & Sons, Edinburgh. Mr. Short has a reputation for turning out work of the highest class, and if he can only succeed in conveying to his pupils a tithe of his own energy and good taste, they will indeed be lucky fellows. Each pupil is to set up with the type of the association, in the association's room, four jobs, and by this time the work is pretty well through. As the premises are small, the class was limited to twenty-four, but the number of applicants was three times that number.

The apprentice question is exercising employing printers a good deal now. Boys cannot be got as case apprentices nowadays. The once familiar advertisement, "Apprentice Compositors Wanted, Must be Good Readers," is never seen now, because that bait won't draw. The advent of the typesetting machine is one of the reasons of this. The advertisement for a year or so past has been, "Message Boys Wanted. Apply — & Co., Printers." But this has failed, too, and overseers are now 'at their wits' end to know what to do. One large office, which ten years ago had forty case apprentices, has now barely a dozen, and half of these will be journeymen in little more than a year.

The matter is quite different in the machine department. Apprentices could be got there in plenty, but by agreement between masters and men they are strictly limited. Profiting by their experiences during the recent strike, when the apprentices nearly all threw in their lot with the men, the master printers have revived an old custom, that of indenturing, and a large proportion of machine apprentices now are indentured for a specified number of years.

Nearly all the hand compositors have now been displaced in the *Scotsman* newspaper, and the paper is now practically produced by the linotype machine. I am glad to say that the proprietors have dealt very generously with the men, giving gratuities ranging from £10 to £50, according to length of employment.

An unfortunate dispute has been going on for the past three months between Messrs. Collins, of Glasgow, and their bookbinders, to the number of over one hundred. The dispute arose about wages, and was aggravated by the employers declaring their shop a nonunion one. Several efforts have been made to come to a settlement, but so far they have been unsuccessful. Indications seem to show that it will speedily be settled, however, as both sides are heartily sick of it.

G. F. S.

THE INLAND PRINTER BRINGS RESULTS.

Showing the power of advertising and the ground THE INLAND PRINTER covers, we will say that since we have advertised in your journal we have received orders for work from England, France, India, South Africa and Australia, as well as every State in the Union, Mexico, South America and Canada. We, therefore, have pleasure in congratulating you on your proposed increase in circulation of 17,000 in April.—*Electric City Engraving Company, Photo-Engravers, Buffalo, New York.*

Written for THE INLAND PRINTER.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. IV.—HERMAN IHLENBURG.

"THEY order this matter better in France," said Sterne of "Sentimental" fame; and, had his journey extended farther he might have added "and in Germany, too." Until quite recent times only American youths who were exceptionally favored had the advantage of industrial and art education in their schoolboy days, while for years this has had a



HERMAN IHLENBURG.

foremost place in the educational system of Germany. An investigation into the early life of the best German designers and engravers of type faces shows how well grounded they were in drawing. This was of incalculable benefit to them in after life, and its influence is marked. It is no invidious or odious comparison to thus speak of the superior average advantages accorded the youths of Germany. Americans are now more keenly

alive to the importance of the matter, and the present generation is more highly favored than former ones.

The career of Herman Ihlenburg, of Philadelphia, has been a very active one. Born in Berlin in 1843, he early turned his attention to drawing and painting, having a desire to become an engraver; but on reaching the age of fourteen he found employment as an apprentice in the type foundry of Trowitzsch & Son, in his native city. After having served his apprenticeship he left Berlin and took his first position in Dresden, in the employ of a seal engraver and die sinker. Having a strong predilection for punch cutting, he went on to Prague, Bohemia, where he was employed in G. Haase & Sons' type foundry (now the Stock Company, Bohemia). Although Prague is one of the most beautiful of European capitals, a city full of gayety and excitement, cutting punches of the multitude of Bohemian and Slavonic accents, which formed the principal occupation of Mr. Ihlenburg, was so trying on sight and nerves that he never became reconciled to his surroundings, and as soon as possible he traveled on. During the next year he visited various cities, working alternately at the Flinsch foundry, Frankfort-on-Main; Battenburg foundry (now Gustav Majeur), Paris; and Haase's foundry, Basle.

In 1866 Mr. Ihlenburg was engaged by L. Johnson & Co., Philadelphia, and with the exception of a year spent in New York, cutting for George Bruce's Son & Co., he has worked continuously for this foundry. Here he had ample opportunity to develop new ideas, and the creations of his genius contributed largely to the popularity of the foundry where he was employed. During the period of more than thirty years he has spent there, he has drawn and cut about eighty alphabets of more than three hundred sizes, including thirty-one borders. Not less than thirty-two thousand punches have been cut by his hand.

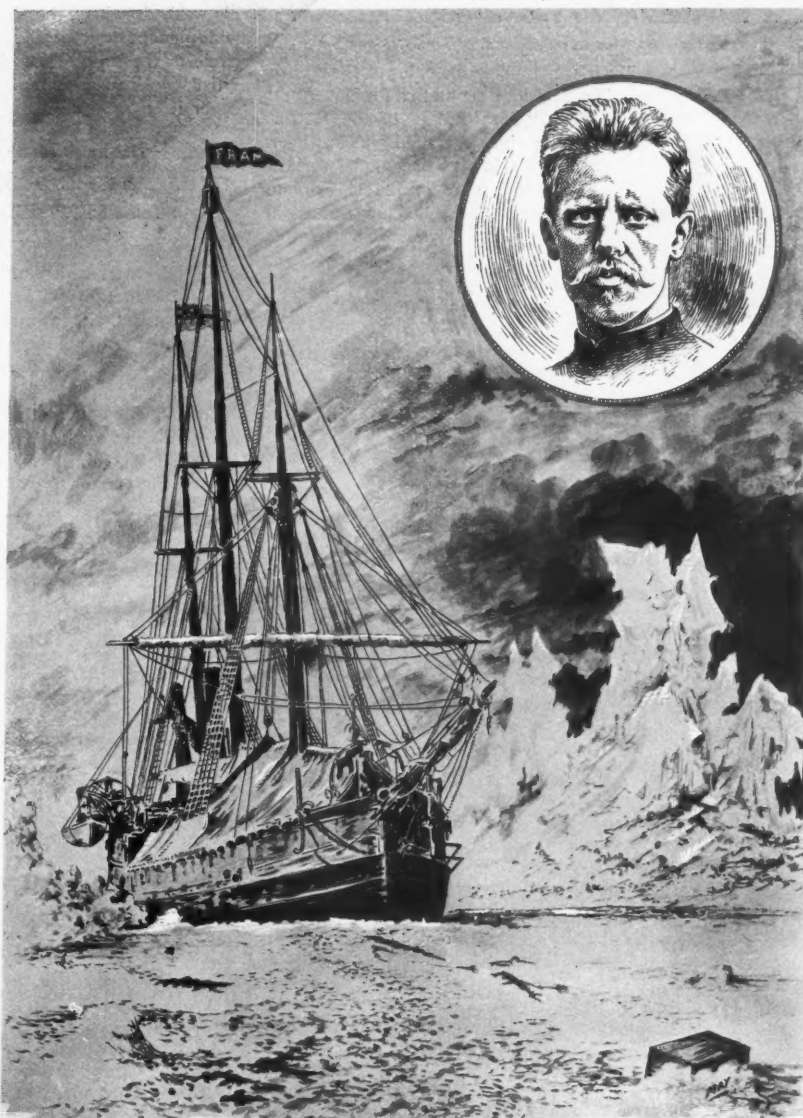
When Mr. Ihlenburg commenced his work in Philadelphia, borders did not have much sale; but when American printers saw the beautiful and artistic effects to be produced by the compositor with taste to direct his efforts, this branch of the designer and engraver's work rapidly developed. Up to 1875 all the punches for scripts and delicate borders were cut on steel; but his experiments in cutting the once much-admired Drapery Border and the Centennial Script in type metal showed that it was a great improvement.

Although the reader may not wish to undertake so formidable a list of names, it is due Mr. Ihlenburg, and as a faithful

record of his prolific graver, to enumerate the styles of type, and the names or numbers of the borders and ornaments, produced by him. This list is not arranged alphabetically, but as nearly in chronological order as the records would show; and those who are curious in the evolution of type designs will here find a prolific lead. The designs are as follows: Philadelphia, Minaret, Byzantine, Mediaeval, Phidian, Mediaeval Ornate, Eureka, Radiated, Unique, Treasury, Treasury Open, Centennial Script, Gothic Ornate, Romanesque, School Text, Radiant, Illuminated, Copperplate, Minster, Greenback, American, Filigree, Relievo, Relievo No. 2, Italic Copperplate, Japanesque, Obelisk, Oxonian, Glyptic, Glyptic No. 2, Glyptic Shaded, Ornamental Caps for Script, Ringlet, Queen Bess Script, Dado, Stylus, Bijou, Chaucer, Circular Black, Lady Text, Arboret, Arboret No. 2, Angular Text, Mortised, Mortised No. 2, Pencraft, Culdee, Crayon, Artistic, Tilted, Grolier, Pynson, Archaic, Gutenberg, Sansom Script, Nymphic, Stipple, Spiral, Fillet, Dynamo, Zinco, Columbian, Columbus, Newfangle, Childo, Johnson, Ferdinand, Houghton, Rimpled, Stylus No. 2, Lippincott, Bradley, Isabella, Schaeffer Old Style, and Initials. The borders and ornaments were issued in this order: Drapery and Elliptical Border; Combination Ornaments Nos. 5, 6, 7, 8, 9; Book, Oriental and Zigzag Borders; Combination Ornaments 10 and 11; Card Ornaments Nos. 1, 2, 3, 4; Egyptian Border; Silhouette Border; Flourish Ornaments; Combination Border No. 95; Bill-head Logotypes; Card Ornaments No. 5; Combination Borders Nos. 96, 97, 98, 99 and 100. The discerning printer will recognize in the foregoing list very many of the most famous and best selling ornamental styles of type, borders and ornaments; and while the greater number are now seldom used, many of them are staples.

THE GOVERNMENT PRINTING OFFICE ON A WAR FOOTING.

The Government Printing Office, under the direction of Frank W. Palmer and the immediate supervision of Henry T. Brian, foreman of printing, on the night of March 28, performed a feat unsurpassed in the history of the typographical art. The first page of the Maine report reached the office about 4 o'clock in the afternoon, and consisted of the illustrations. The last, the text, including the president's message, the report of the board and the testimony, was in the office by 7 o'clock, but it did not commence to arrive in quantities sufficient to employ the force reserved for the work until 6 o'clock. About two hundred men were engaged in the various departments of the office



THE FRAM DRIFTING TOWARD THE NORTH POLE.

Wash drawing by Thomas May.

(See next page.)

during the night, but they had other work to attend to, such as the composition and printing of the Congressional Record. The illustrations were on the presses at 4 o'clock the next morning, and the text soon after, so that the completed pamphlet of 300 pages of text, with 200 words to the page, or about 60,000 words in all, and thirty pages of illustrations, was ready for distribution at the capitol on the morning of the 29th at 10 o'clock, before any of the members of the committees of the two houses that are to consider the report had arrived. An edition of 16,500 copies had been ordered by Congress.

Many a big job has been turned out of the printing office since Captain Brian took charge of the composing room twenty years ago, and he has been retained in office by all the administrations that have come and gone since then, because no Public Printer has ever been able to find so able a foreman as he. He came to the office as usual on the morning of the 28th, at 8 o'clock, and remained at his desk continuously until the last copy of the report was sent to the capitol, shortly before noon on the 29th.—W. E. Curtis in the *Chicago Record*.

THOMAS MAY, CARTOONIST.

BY EDWARD BECK.

FEW newspaper illustrators outside the cities of New York and Chicago can boast a wider reputation for clever and apt cartoon work than "Tom" May, of the Detroit *Journal* staff. Mr. May is thirty-eight years old and has been in the business for thirteen years. He was one of the earliest



THOMAS MAY.

successful users of the chalk-plate process, which he introduced in Detroit. Of these earlier attempts Mr. May says that whatever their merits, "they were not bad enough to call in the police." As a small boy May had an itching for drawing. Sometimes his attempts to satisfy it brought about an itching of another kind, produced by a rattan in the hands of a caricature-outraged teacher. He afterward took drawing lessons from L. T. Ives, an artist of more than local renown, but his knowledge was mostly self-acquired. Many of Mr. May's cartoons have been reproduced in the prominent newspapers of the country. During the campaign of 1896 the *Herald* and the *World* of New York used many of his pictures in their "Cartoons of the Week." The St. Louis *Globe-Democrat*, the *Literary Digest* and many other publications paid him similar honor. Mr. May's work is also not unknown across the water, the London *Mail* having reproduced his drawings on more than one occasion, a mark of distinction accorded to but few American artists. In a book of "Cartoons of the Campaign," issued shortly after the election of President McKinley, Mr. May was given liberal representation.

Mr. May draws from inspiration. His happiest conceits are those which come without apparent thought or conscious effort. "Newspaper illustrating is at present much overdone," says Mr. May. "Soon there will be a reaction from the now all-prevailing 'yellow kid' craze. There will always remain a legitimate field for newspaper illustrations, however, the true function of which will be to familiarize readers with the objects and personages most in the public mind. There will always be stories which can better be told in picture than in words. The cartoon will ever be the most effective editorial, but illustrated journalism, as we now have it, will soon run its course."

"What is the principal object you hold in view in drawing your pictures?" Mr. May was asked.

"The drawing of a salary," he replied with perfect frankness.

THE INLAND PRINTER reproduces some specimens of Mr. May's line drawings on this and the opposite page. On the preceding page will be found a half-tone reproduction of one of



SPAIN—"Well, I'll have to put up with him if you insist, but you can see how he interferes with my business."

Drawn by Thomas May.

his wash drawings, the Fram drifting toward the North Pole, with pen portrait of the intrepid arctic explorer Nansen in circle at the top. These illustrations show the range of this artist's work to an extent, although they do not by any means cover it.

Written for THE INLAND PRINTER.

THE ARTISTIC DECORATIONS AT THE TRANS-MISSISSIPPI EXPOSITION AT OMAHA.

BY ELSIE REASONER.

THE exterior decoration of the buildings at the Trans-Mississippi and International Exposition, to be held in Omaha, Nebraska, from June to November, 1898, promises to be both unique and attractive. While the individual buildings will show in their decoration some approach to modern ideas, the statues adorning the grounds will be exact copies of the famous figures of antique art. The stately figure of the Venus de Medici, an Apollo or a Faun, will lighten the grounds with their classic beauty, and this delightful mode of reproducing the antique will prove not only the most beautiful that could



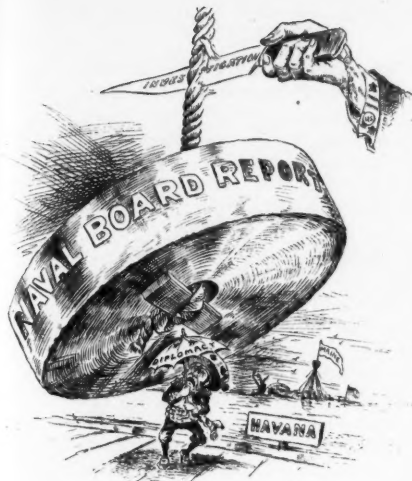
GENERAL R. A. ALGER, SECRETARY OF WAR.

Drawn by Thomas May.

be conceived, but, as well, the most instructive. With the natural advantages in landscape gardening that are possessed by the grounds, the lake, the sloping bluff tract, with the river so many feet beneath—the emerald turf and the superabundance of nature's fairest flowers—all these, together with the imposing bits of statuary that will dot the grounds, should make it a veritable garden of the gods.

The primary theory that will be demonstrated in the decoration of each building is that the statuary, the relief and decorative work generally will be symbolical of the exhibits contained therein. Nothing beneath the sky is unworthy of the artist's attention. Beauty is everywhere, in everything, if our genius but leads us to seek for it.

Perhaps the most unusual of all the designs in decorating to be seen is that which adorns the Electricity building. The general architectural plan of this structure is one of classic simplicity, though the decoration shows a happy blending of modern ideas. All the cresting, scroll work, ornaments and spandrels are suggestive of machinery and the science of electricity. Clever designs in cog wheels are seen about the cornices, and a heroic figure-piece of "Man Controlling the



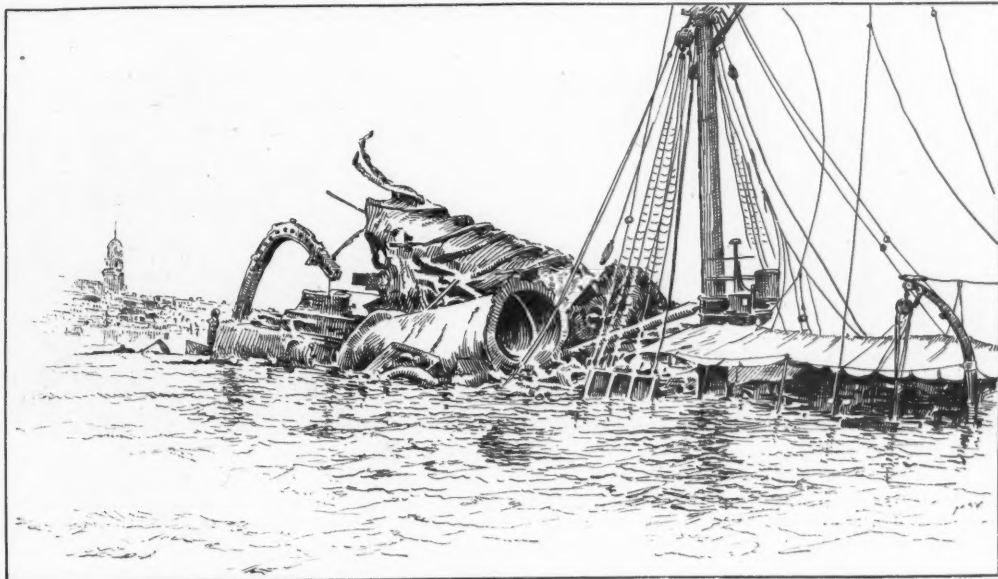
Not likely to protect him.



In case of war Spain threatens to turn pirate and sweep American commerce from the seas.



SHADE OF ST. PATRICK—"Why don't you try that old Irish snake act of mine?"



THE WRECK OF THE MAINE.



"Heavy tragedy" in the Senate.



THE DON—"I can see my finish if those plates happen to be bent in."



Columbia mourns.

NEWSPAPER ILLUSTRATIONS BY THOMAS MAY.
(See opposite page.)

Forces of Nature," is placed above the spacious entrance. The first group shows "the struggle," and an immense American lion is seen wrestling fiercely with two male figures of colossal size. The second group shows "the victory," the upright figure of man, triumphant, one foot resting on the prone figure of the defeated enemy. The third and largest group—which will occupy the central position immediately over the entrance—typifies "The Supremacy of Man"; for here in an immense chariot is the triumphant victor, driving with rein drawn taut, his now docile and obedient steeds—five great lions. The figures are all full of strength and life, and promise to form a fitting adornment for a beautiful building.

The decorations which will enhance the Agriculture building are no less unique or attractive. This great building is, in its immensity, a fit garner house for this, the granary of the world. It is finished in ivory, but garlands of flowers and festoons of cereals are thrown into bold relief by being finished in their natural hues. Medallion ornaments of barnyard fowls are placed at intervals, while larger medallions of our nation's representative bird—the eagle—will also appear in connection with the ornamentation. On either side of the great main entrance will appear figures taken from Millet's famous paint-

eagles are seen, while a figured frieze, five feet high, which surrounds the building, will add to its unique beauty by being artistically colored.

One of the daintiest and most beautiful architectural conceits on the grounds is the Administration building, with its slender pinnacle and graceful arch. It is decorated with symbolic statuary and forms one of the most beautiful pictures in the main tract. Immediately across the lake is the Arch of the States, the grand central entrance to the grounds. This is composed of twenty-four successive layers of stone, each course representing some trans-Mississippi State or Territory. Above the arch appears a series of stone tablets upon which are pictured the coats-of-arms of the twenty-three States in colored faience.

The Zolnay Fountain, which will be situated in the end of the lake, which widens into a trefoil and is well called "The Mirror," with the great Government building in front, the sweeping colonnades encircling it on either side, and the gushing fountain in the center—this will form one of the prettiest bits of scenic effect on the grounds.

The numerous colonnades which connect the buildings are a feature both original and artistic. They will form one almost continuous shaded walk, where one may make the entire round



GRAND COURT, TRANS-MISSISSIPPI EXPOSITION, OMAHA, AS IT APPEARED IN APRIL.

The first building on the right is the Machinery and Electricity building; next the Manufactures; next the Administration; and the building between the Administration tower and the Government building is that of Agriculture. The first building on the left is the Auditorium; next, the Mines and Mining; next the Liberal Arts; then the Arch of the States, or main entrance; and next the Fine Arts.

ings, the "Digger" and the "Sower." Immediately above the grand doorway is an immense panel decorated with a gigantic bull's head, gracefully festooned on either side with the fruits of all seasons. The central figure crowning the whole composition will represent "Prosperity," supported by the figures of "Labor" and "Industry." These are colossal groups of statuary, and will fittingly adorn this beautiful building.

One of the best and most striking statues which has been designed for the Exposition is the figure of "Fame," which will be repeated about nine times in the decoration of the Art building. It is the winged draped figure of a woman, a palm branch in each outstretched hand, with something divinely free and full of life in the erect figure and upturned face. The Art building, which is well-nigh finished, will be one of the most artistic on the grounds, and perhaps one of the best in its adaptability to its purpose that has ever been constructed. It is in the form of two Greek crosses, joined, with a court between. The galleries which run around the interior of these twin buildings afford unequalled facilities for gaining the requisite amount of light and shade. One of these buildings will be devoted to the oil paintings, while the other will contain the water colors, black-and-whites, prints, etc. No picture will be hung higher than ten feet, thus placing them all practically on the line. In the court will be found replica of the most famous statuary, ancient and modern. At the bases of the flagstaffs groups of cupids and

of the principal buildings and yet be sheltered from the rays of the sun.

The color scheme, too, is a unique feature which should not be overlooked when discussing the exterior decoration. While the general tone of the buildings will be ivory white, it is the intention to finish one-third the height of the colonnades—as well as about the cornices, doorways and windows—in dull Pompeian colors.

There will be other novelties in infinite variety and, altogether, they promise to make the Trans-Mississippi Exposition one of the most beautiful and attractive that has ever been held anywhere.

FULL OF VALUABLE AND INTERESTING MATTER.

THE INLAND PRINTER is the only paper which reaches us that is worth the time necessary to read it, and I think you are entitled to great credit for your persistence in presenting to the fraternity a paper which is clean, full of valuable and interesting matter, and so printed as to be an education and inspiration to the trade. We congratulate you on your past editions and wish you future prosperity.—*Dill & Collins, papermakers, Philadelphia, Pennsylvania.*

CONSTANT and persisting advertising is a sure prelude to wealth.—*Stephen Girard.*

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. \$2.50.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. \$1.50. G. Gennert, New York.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. \$12.

National Lithographer (monthly), \$1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch- und Steindruckerei (monthly), 6m. per year, 6opf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

The Litho-Gazette, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. \$3.

PROPER WAY TO ETCH A LITHO STONE.—Two apprentices dispute as to the proper way to etch a litho stone. A says it is better to etch stones for engraving with oxalic acid; B says nitric acid and gum. Which is the best method? Will you kindly decide the matter for us in THE INLAND PRINTER? *Answer.*—Would refer disputants to an extract from "Etching and Acids," published by the editor in the February number of THE INLAND PRINTER, under this head.

COMPOSITION FOR RUBBER REDUCING MACHINES.—J. L. K., Washington, D. C.—The composition you speak of is evidently that manufactured by the Fuchs & Lang Co., 29 Warren street, New York, and is called "Centennial Reducing Machine Composition." You should use it in a warm room, and apply gentle heat to the bottle before spreading the compound upon the rubber and only make the impression when the coating is thoroughly dry. When transferred, wash off with clean water, and the rubber is again ready for another subject.

ARTISTIC STUDIES OF THE HUMAN BODY.—A work that was often desired by designers, lithographers and process sketch artists, but which no publisher ever dared to undertake on account of the difficulties in the way, has at last been successfully launched by the art publishing house of Charles Schenck, New York. It is to be completed in ten monthly parts, and is to contain hundreds of carefully selected Albertype photographs of parts of the human body, especially hands, feet, arms, legs, etc., in the most varied and foreshortened poses; showing the minutest details of the living figure photographed direct from life. Every part contains six plates with about thirty subjects. Price, \$1.50 each. The Inland Printer Company, Chicago-New York.

THE PROGRESS OF LITHO PICTORIAL ART IN THE PUBLIC SCHOOLS.—Many leading citizens of various large municipalities in this country are beginning to contribute toward the decoration of schoolroom walls. For instance, in Manhattan borough, the sum donated for this purpose by Mrs. Schuyler van Rensselaer to School No. 7 was \$970. The Brooklyn School No. 30, Mrs. Andrew H. Jacobs, chairman, has certainly led the way in this matter in that borough, and it may safely be stated here that all over the influence of this movement in the public schools is making itself felt to the benefit of all concerned. It is estimated that \$50 will go a great way toward placing fit subjects on the walls of a large classroom. In Boston, however, in a few instances sums amounting to \$1,500 and \$3,000 have been expended in single school buildings. Far and wide

ladies of taste and refinement are beginning organized efforts toward this means of education.

RELIEF VERSUS SURFACE PRINTING PROCESS.—J. A. K., Cleveland, Ohio, asks for a recipe to make some cheap cuts on zinc. *Answer.*—Our correspondent evidently desires a photo-engraving process for relief printing. The processes for making plates suitable for type or litho-printing have much in common with each other until it comes to the hollowing-out of the deep places, necessary in the former method, so as to prevent those places (the white) from taking ink off the roller. In lithography the simple application of water effects this (in addition to gum and acid preparation). But in photo-engraving, the metal, where it should not print, must be eaten away by acids, or routed or sawed out. For a simple method describing a cheap



Photo by Franklin R. Magee.

PLAYMATES.

and easy way of making cuts for the type press, write to Thomas M. Day & Son, Hagerstown, Indiana; price, \$1, or get "Photo-Engraving," by H. Jenkins, \$2, The Inland Printer Company. See also Photo-Engraving Notes and Queries, by S. H. Horgan in THE INLAND PRINTER.

GRAPHIC TRADE SCHOOLS.—In connection with the able article on the above subject in the March number of THE INLAND PRINTER, discussing our weakness on this side of the water in not affording proper facilities for the education of apprentices, the news now comes from Germany that a decree has been issued by the Government forbidding the attendance of foreign students in the mechanical, engineering and other departments of technical institutions of learning in Berlin. At the high schools of Munich, Dresden, Stuttgart, Karlsruhe, Darmstadt and Braunschweig, there are 1,200 foreigners out of 8,682 students. The American students at various German universities number about one thousand. That our apprentices in the graphic trades and arts should have a chance to supplement the scanty tuition received in the workshop by additional methodical study is a matter requiring no further argument. Either more care should be exercised by the employer in providing suitable instruction for his pupil, or the employers should exert their influence in bringing about the desired end by helping to organize trade schools here for lithographers, process workers and printers.

THE WAGES PAID IN THE LITHOGRAPHIC PROFESSION TODAY.—The conditions noted in speaking of this subject last month having been dominant in the lithographic trade for the past twenty years, and in addition thereto many undesirable elements from other countries having been imported into the

trade, an element not in harmony with American progress and ingenuity of the present era, the result has been a comparative standstill in our industry, and only now is lithography beginning to awaken again to the new conditions, and gradually adapting itself to modern improvements, such as typography has availed itself of to its decided advantage. The wages for a good engraver, who can make his own designs, etch and draw lettering well, is from \$25 to \$35 and \$45 per week; an ordinary letterer will get about \$20. A stipple artist, who can also draw in crayon, and is efficient in colorwork, is worth from \$25 to \$45 per week. Men who are good in all branches and have the necessary creative ability get from \$40 to \$100 per week. Of course, the latter are few in New York, on account of the division of labor practiced in all departments of the trade. Then

the market for such purpose, and I will keep you advised of same in these columns. The chemicals used in zinc printing are: Dissolved gum arabic, gallic acid or tannin, phosphoric acid, talcum, water, turpentine, litho-varnish and printing ink. Utensils: Leather or rubber roller, litho press, zinc plates, sponges, rags. For drawing: Litho, crayon, Van Hymbeck, Lemerier or autographic "tusche," pens, brushes, etc. You can draw your plans and diagrams direct on these plates by first tracing through, and then send to a litho house to print. Would advise you to purchase the ready zinc plates made for this purpose. You can also draw on ordinary paper with the lithographic tusche, and have it transferred to stone or metal plate in any lithographic establishment. See "Grammar of Lithography" (O. Van Nostrand Company, New York City, or



Half-tone by Electric City Engraving Co., Buffalo, N. Y.

TIMES BUILDING AND POST OFFICE, NEW YORK.

we have the lithographers of the new school—those who possess the necessary skill in all branches of the graphic arts, fortified with the necessary knowledge of chemistry, and considerable artistic ability, and who are the hope and mainstay of progress in the trade; these can command all the way from \$50 to \$150 per week.

ZINCOGRAPHY AS A DUPLICATING DEVICE IN THE OFFICE, AND BOOKS TEACHING ITS PRINCIPLES.—D. T. G. Co., Detroit, Michigan, writes: "You have advised the use of the express duplicator for our work, but I don't think it will do, as we must have at least three hundred impressions from one original. Could you not tell me where I could get a small litho or zincographic press and outfit for office copying and zinc drawings, or could you name the chemicals used for zinc printing; also is there any book published explaining how litho-engraving is done?" *Answer.*—There will soon be a superior outfit on

The Inland Printer Company, Chicago; price, \$2.50) for further particulars.

DISPUTED PATENTS BETWEEN THE GERMAN AND AMERICAN ALUMINUM PRINTING PLATE MAKERS.—B. C., with the C. L. Co., Cleveland, Ohio, asks: "Would you kindly inform an interested party whether it is a fact that the United States Aluminum Printing Plate Company has entered proceedings against the 'Strecher' or 'Scholz' representatives in this country for infringement of rights—or is it only a bluff? I think if these proceedings are entered it would interest a great many people to know the facts upon which the litigants base their respective claims. Will you kindly furnish them?" *Answer.*—Seemingly, there is a state of war at present between the parties mentioned. The United States Aluminum Printing Plate Company has a patent dated September 8, 1891, "for a plate having a face of aluminum, on which any design for the purpose of

printing therefrom has been placed." The J. Scholz patent dates from the 18th day of September, 1892. It would seem from this that there is a clear case in favor of the American patent. But we find that aluminum has been thought of for the purpose of printing, perhaps before the date first mentioned (1890), by A. M. Villon in France, and W. Krebs in Germany. Still, certain new questions may arise. It may be proven yet that both litigants can demonstrate to the satisfaction of a tribunal that each of them has a certain patentable process, which renders the plate suitable for use in surface printing. Those processes being only applicable to aluminum. The rendering of a metal surface into a suitable condition for surface printing may be a subject for patent, and each party claims that, but each by different methods. The American process is based on extracting the impurities from the metal's surface by the application of caustic soda and nitric acid. The other claims the novel idea of forming a salt of aluminum in affecting the surface of the plate by the application of phosphoric or fluoric acid, thereby creating a new face, insoluble in water, which holds the chemical ink; yet, this deposit would still be an aluminoid! So there the question stands, and may remain in that position for an indefinite time; while both parties are rattling off work to the complete satisfaction of their customers as to price and quality. On the one hand, the Scholz syndicate, represented here by Fuchs & Lang, are reporting satisfactory results in the sale of their aluminum plates, and on the other hand, the United States Aluminum Printing Plate Company (Mullaly patent) have formed the "Aluminum Plate and Press Company," under the direction of Mr. J. Brooks, formerly superintendent of the Potter Printing Press Works, and W. S. Hudson, who was for many years with R. Hoe & Co. Both sides can prove that good work can be obtained from the plates in question.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. \$2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. \$1.

BOOKBINDING.—By J. W. Zachnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. \$1.75.

We noted in the last issue an approaching war among the Bible folk, and advised them to quit. Since then they have quietly come together and agreed to temper the severity of their competition.

SANFORD.—The sample of cloth you send is a moire silk pattern of an English cloth. Some of the large stockhouses may have it, but it is doubtful if you can obtain it without its being specially imported.

BURNISHING AMERICAN CALF.—A. G. Willis, Atlanta, Georgia, writes: "How can I burnish a piece of American calf to produce a glazed effect?" *Answer.*—Size with blood albumen and milk, the albumen being first dissolved in water. Then burnish with an agate, a beautiful polish being attainable.

SIZING "DEFENDER" PAPER.—Has the reader ever bound a job in "Defender" paper? The natural sizing would be gelatin; but it is surprising the amount of gelatin at 40 cents a

pound this paper will absorb. A size of ordinary clean glue will answer as well, and the money saved on a long run will be considerable.

SCARCE AND HIGH-PRICED BUFFING.—A. G. F. inquires the reason for recent advances in price and scarcity of buffing. *Answer.*—Buffing is the outside of cowhide skived off to make the inner side available for use as patent leather. Russet shoes have driven out patent leather to a great extent, consequently buffing is scarce.

COLORS FOR MARBLING.—A Rochester, New York, binder asks if there is a book from which he can learn how to prepare colors for marbling. *Answer.*—Nicholson has written a practical book that gives concise directions for producing the different effects of marbling. See list above. This beautiful art will demand all the learner's patience to gain proficiency.

STAMPING ON SILK CLOTH.—Modern binding machinery has brought the product to such uniform perfection that a binder now depends almost entirely on the embellishment of the cover to display his skill. Some of the silk cloths have such a delicate finish that almost any sizing will dry streaked and shiny in spots. The writer has found that a sizing of blood albumen gives the best results on this cloth. Soak the albumen for several days and strain before using. It is strange that a sizing machine has not been invented, as sizing with a sponge is so unsatisfactory. It lays on the size unevenly and leaves the cases mussy unless carefully handled.



Photo by Tarbell, Asheville, N. C.

A SON OF THE UNITED STATES NAVY.

THE INLAND PRINTER, PIONEER.

Inclosed find money order for \$2 in payment for THE INLAND PRINTER for another year. I wish also to express my appreciation of your magnificent journal. I am conducting one of the most isolated papers in the entire country, and I have no opportunity of meeting with fellows of the craft, therefore the arrival of THE INLAND PRINTER is always eagerly looked forward to. It furnishes me many helps and assists in keeping in touch with up-to-date ideas in my work. Craig is one hundred miles from the nearest railroad point on the south, and one hundred and fifteen miles from the nearest point on the north. Notwithstanding this remoteness from so-called civilization, our town and community are prosperous and fully abreast of the times in every way possible. This is evidenced materially by the fact that Craig has supported a weekly newspaper during the past seven years.—Humphrey Jones, Craig, Routt County, Colo.

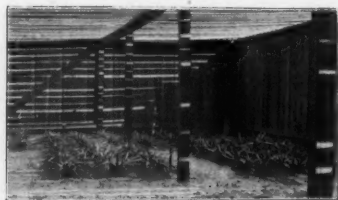


THE EDITORIA, INTERLACHEN, FLORIDA.

THE EDITORIA—NATIONAL EDITORIAL RESORT AND HOME, INTERLACHEN, FLORIDA.

THE idea of an Editorial Home originated with B. B. Herbert, editor of the *National Printer-Journalist*, in 1884, before the Minnesota Editors' and Publishers' Association. In 1886, when a committee from the National Editorial Association, appointed at its Cincinnati session, visited Florida, the subject of a National Resort and Home was discussed, and a citizen of Orlando, Florida, offered to donate 160 acres of land on a lovely lake near that town as a site for the institution. Here the matter rested, save for occasional reference in class journals, until the meeting of the National Editorial Association in Florida in 1895, when it was brought before the association by President Bunnell in his annual address, and by ex-President Herbert, which resulted in the appointment of a committee of seven, consisting of B. B. Herbert, of Illinois; Walter Williams, of Missouri; W. S. Capeller, of Ohio; W. E. Pabor, of Florida; John A. Sleicher, of New York; A. E. Pierce, of Colorado, and W. S. Wiley, of West Virginia, to report at the next meeting of the Association.

In October, 1896, the Florida member of the committee published a card in the State papers, presenting an outline of the plan and inviting donations from parties interested in securing the location for their respective localities. As a result of these efforts, Mr. Pabor, at the Galveston meeting of the National Editorial Association, presented a report, covering propositions from several sections of the State, which was favorably received, and the committee instructed to take such steps as were necessary to decide upon the location and perfect an organization. After visiting the places where donations of



CORNER OF THE PINEAPPLE GARDEN.

land, buildings, etc., had been offered, the committee decided to accept the offers made by the people of Interlachen, Putnam County, Florida, consisting of a fifty-room three-story hotel building, furnished, with ample grounds attached, built a few

conventions and other methods of entertainment thereat or in connection therewith; and to establish and maintain a temporary or permanent abode, at low rates on partial payments, or entirely free, as the circumstances, wants, disability or age of members may require. Any person who shall be an editor, writer or publisher, and who shall be a member in good standing of any State or District Association in affiliation with the National Editorial Association, may, upon complying with the



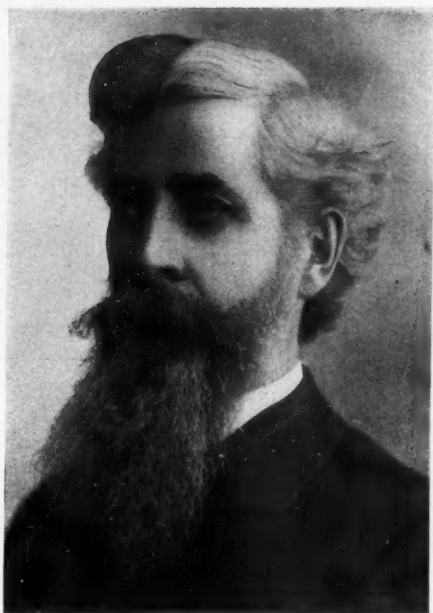
VIEW IN TROPICAL GARDEN OF THE EDITORIA.

by-laws and rules of this corporation, become a beneficiary of this corporation. Suitable by-laws were also adopted, in which provision was made for the maintenance of the institution by the establishment of associate members, as follows:

ART. X.—Two grades of associate membership certificates shall be established; one for \$50 and one for \$25; which shall entitle the holders thereof to a cottage site or a residence lot in The Editoria Park. Payment can be made in full when subscribing therefor or one-fifth down and balance in four quarterly installments. Transferable only to members in affiliation with the N. E. A., when fully paid for.

ART. XI.—A collection shall be taken on Franklin's birthday of each year, through such means as may be devised by the president and secretary. The funds so raised shall be applied to the educational and benevolent work of the Editoria.

During the present season the Editoria Resort and Home has been opened for guests, and it is proposed during the summer to make such improvements as will render the place attractive and induce editors to visit it. A tropical garden, under glass roof, has been established, having already several hundred plants in it, and a pinery, under shed roof, which has four hundred pineapples growing in it. All these plants have been contributed by editor friends, florists and others interested



B. B. HERBERT.
President The Editoria.

in the welfare of the institution. It may be added, in this connection, that the resident manager will be glad to receive further floral gifts from patrons of THE INLAND PRINTER who may desire to be represented in the tropical garden.

At this year's meeting of the national association, to be held at Denver in September, it is expected that steps will be taken to make the Editoria more widely known and better understood, as well as to place its affairs on a sound financial basis. The property now held in trust by the Board of Control has an intrinsic value of about \$20,000, one-half of which can be disposed of for the building up of Editoria interests.

The beautiful village of Interlachen, Putnam County, Florida, where the National Editorial Resort and Home has been established, is located seventeen miles west of Palatka, on the Florida Southern division of the great Plant System of railways, and is about sixty miles from Jacksonville, the gateway city to the land of flowers.

Its name indicates its exact situation — between lakes — Chipco on one side and Lagonda on the other, each a large and lovely expanse of water; while on the crown of the divide between them, in the center of the town site, are the grounds on which "The Editoria" stands with a capacious park immediately in front. Founded in 1883 by a colony from Springfield, Ohio, with George W. Hastings of that city at its head, as the president of the Interlachen Winter Resort Company, the settlement has all the social, religious and educational advantages that always follow in the track of northern colony movements, whether in the West or South. Away from the coast, the river or the lowlands, it escapes the malaria that lurks about such places; at an altitude 150 feet above sea level, for purity of air it may have equals, but no superiors; on these highlands there is freedom from the gales and storms that sweep along either coast, and this section is therefore out of the track of cyclones and tornadoes.

Lakes Lagonda and Chipco are both within the town limits, and are scarce five minutes' walk from the Editoria. An eighty-foot avenue, one mile long, makes a beautiful driveway to Mariner's Lake, which has a hard roadbed of three or four miles around it, which is eventually to be prepared for a cycling road; sailboats, naphtha launches and rowboats here find more sea room for pleasure-seekers than is furnished by the smaller

lakes. A tram railway runs from town to the east side of this lake, and in time will be extended to the north and west sides.

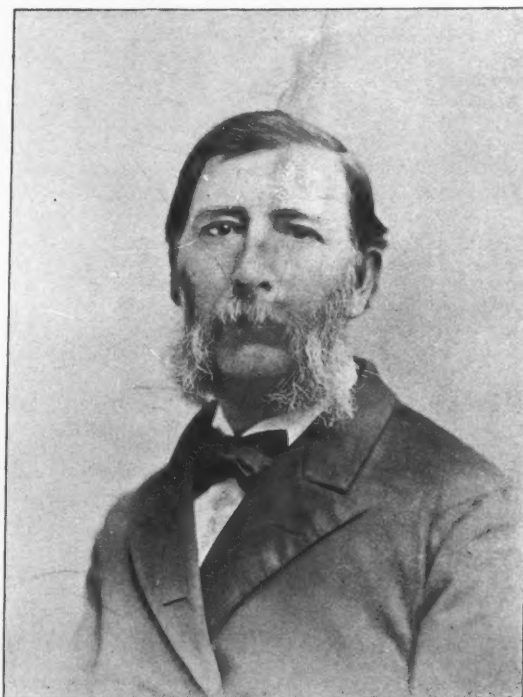
On the southwest corner of this large and lovely lake the Editoria Company intends platting about thirty acres into lake front and cottage lots of about one-quarter acre in area; while in the northeast quarter, with a frontage on a charming lake of ten or twelve acres, a thirty-acre tract will also be subdivided and sold to editors affiliating with the National Editorial Association, on the associate membership certificate plan.

A four-page circular of information, giving the articles of incorporation, by-laws and report of the first meeting of the Board of Control, has been issued and will be sent to any reader of THE INLAND PRINTER who desires a copy; and the secretary will always be pleased to promptly reply to any inquiries for further information. Address W. E. Pabor, Interlachen, Putnam County, Florida.

SEE yonder poor o'erlabor'd wight,
So abject, mean, and vile,
Who begs a brother of the earth
To give him leave to toil!
If I'm design'd yon lordling's slave—
By Nature's laws design'd—
Why was an independent wish
E'er planted in my mind?—Burns.

NO PRINTING OFFICE COMPLETE WITHOUT IT.

Inclosed we hand you our check for \$2 for one year's subscription to THE INLAND PRINTER. When our subscription had expired we thought we could get along without it, but we found our foreman was not getting out the work in as good a condition as he did before, and he stated the trouble was he was missing THE INLAND PRINTER badly. We freely confess that THE INLAND PRINTER is gotten up very tastily, and in our judgment no printing office is complete without it.—Allen-Pfeiffer Chemical Company, St. Louis, Missouri.



W. E. PABOR.
Secretary The Editoria.



Levy four-line screen.

YOUNG AMERICA.

Half-tones by
ELECTRIC CITY ENGRAVING CO.,
997 Washington street,
Buffalo, N. Y.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. \$1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. \$1.30.

WRITER (monthly), \$1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. \$2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 3½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. \$1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. \$1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2½ by 5½; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

QUALIFYING WORDS.—“When you need a qualifying word,” says a literary authority, “there is only one adjective in the language that exactly suits your purpose, and it is your business to search for it.”

A POSER.—The *Enquirer*, Buffalo, New York, says: “John Earle, who is professor of Anglo-Saxon at Oxford, and who is at least *several* in authority, has some interesting dissertations on English idioms in a recent book of his.” Who knows what is meant by “*several*” here?

THE WRITER.—A monthly magazine entitled the *Writer*, published in Boston, is said to be “for literary workers.” Proofreaders may properly be called literary workers, and the *Writer* usually contains many items of information that they would find helpful. Some of its departments that proofreaders should appreciate are “Writers of the Day,” “Newspaper English Edited,” and “Literary News and Notes.”

OFFICERS AND OFFICES.—C. H. Van M., New Richmond, Wisconsin, asks whether “officers” or “offices” is correct in the following phrases: “Candidates for the several city officers to be voted for,” and “Candidates for the several city offices.” *Answer*.—“Offices” is the correct word in each instance, since it is the office for which one is a candidate, and he is an officer only while holding the office. The error is an easy one to make, because of the suggestion in the words at the end of the first phrase. A person is voted for, and the vote is cast to make him an officer; but he is a candidate for the office.

OPINIONS.—We like to have questions to answer in this department, and have usually had some very interesting ones. We would call attention to the fact, though, that the department is intended to furnish an opportunity as well for expression of opinion, not only by its conductor, but by any one who wishes to say something. Any such expression will be printed, the only restriction being that its point must be one of interest to proofreaders. Our readers do not seem to have realized this sufficiently, and we now again invite them to write anything they think to be of general interest, whether it is a question, a comment, or an opinion.

PRINTERS' ERRORS.—We could probably match from our own experience any of the queer errors we see noted in periodicals, but ordinarily we are content to avoid the subject. A timely paragraph in the Boston *Times*, however, seems worth quoting: “It is not often that the compositor and proofreader manage to add force to the written opinions of an editor by an

amusing blunder. But that is just what some of *Collier's Weekly's* typos did the other day. They made their victim in a leading article speak of ‘the European powers who are interested in the fat of the Celestial Empire.’ As the said powers care more for the ‘fat’ than they do for the fate of that empire, that intelligent ‘comp’ must be credited with the more graphic style of expression.”

SPELLING.—Here is a specimen of “reformed” spelling, from a pamphlet published in New Jersey: “It is wel non that the subjekt of fonetik speling haz for yerz attrakted the attenshun ov the skolarz ov Ingland and Amerika. The subjekt hauerer iz wun which mor depli konsernz the welfar ov thoz hu ar engajd in farming than iz jeneralli non or suppozd. Farmerz children hav no taim tu devot tu the memorazing ov the autlandish speling ov the thauzandz ov wurdz in aur langweij, even tho this be a necessari fad for children hu attend villej and siti skulz.” It is remarked in the paper in which this is found, “Any one who advocates ‘fonic speling’ after this is beyond relief.” Yet it is a fact that some men still think our spelling should be “reformed,” as they call it. Any systematic spelling, if we may judge by the so-called systems already offered, would be as difficult to learn as the present spelling is.

PROOFREADERS' QUERIES.—Andrew Lang says: “Lately in a magazine article of my own I found this mystic phrase, ‘the want of historical perspective which makes the moment hide the great Shakespeare of time.’ Can you suggest a meaning? I was baffled. Then I remembered that I wrote ‘the great abysm of time.’ The printer or proofreader or editor or somebody queried ‘abysm.’ I wrote on the margin ‘Shakespeare,’ as my authority for ‘abysm of time,’ and ‘abysm’ was taken out and ‘Shakespeare’ was inserted.” There are lessons for proofreaders in this. Queries should be made so that they cannot be misunderstood. While Mr. Lang may have been a little careless in giving printers an opportunity to make such nonsense of his matter, it should always be remembered, in such a case, that the writer is probably not versed in printers’ technicalities, and a plain question should be asked, as, “Is this word right (or good)?” or, if illegibly written, “What is this word?”

POSSESSIVES.—H. H. M., New York, writes: “Thanks for your note in THE INLAND PRINTER for March about the dropping of the apostrophe in certain cases. I don’t think, however, that you have formulated a rule on this matter which could be applied even by the ‘bright proofreaders’ of whom you speak. How are you going to distinguish between the right and the wrong use of the apostrophe in these cases? Or do you consider the apostrophe to be superfluous with all these names which are commonly printed as possessives? If Authors Club and Teachers College are right, is Butchers’ and Drovers’ Bank wrong? and Tradesmen’s Bank? and Merchants’ Association? and Bankers’ Magazine? and Brewers’ Journal? and Sportsman’s Magazine? and Student’s Journal? and Young Men’s Christian Association? and Cattlemen’s Association? and Woman’s Medical College? In some of these cases the possessive form seems unquestionably right—just as it would be wrong in Great Educators Series. It seems something of a puzzle to me to decide where the apostrophe should be omitted and the plural noun used as adjective; perhaps you can readily formulate the rule.” *Answer*.—The cases of this kind in which the apostrophe may reasonably be omitted are of rare occurrence, and there are still fewer of those which may be called “wrong” with an apostrophe. “Authors Club” is better than “Authors’ Club” simply because it is the form chosen by the club itself. Either the possessive or the merely adjective sense is legitimate grammatically. In all the other titles cited the only possible idea is genitive (*i. e.*, possessive), and so in all (not some) of them the possessive form *is* unquestionably right. Formulation of a new rule seems inadvisable.

CURRENT DISCUSSION OF ENGLISH.—One of the most noticeable features of writing about language is exemplified in

the fact that a lengthy article on "Slipshod English," in the *Critic*, New York, January 29, 1898, furnished a number of new examples of what it calls "the most notorious offense" of a certain kind. A critic who called attention to this was in turn subjected to censure for the same fault, "split infinitives." The *Western Christian Advocate*, Cincinnati, March 2, had an interesting article on "Genius in Adjectives," suggested by the word "plangent," used by William Dean Howells. An article originally printed in the *London News*, entitled "The Queen's English," has been reprinted in various newspapers, one of which, the *Saturday Evening Gazette*, began it "If Corbett [Cobbett] were alive he could still criticise the English grammar of the speech prepared for the sovereign at the opening of Parliament." The *News*, of Springfield, Massachusetts, March 4, has an article on "Blundering English—the Gross Misuse of the Nominative Case of Pronouns," which it credits to the *Indianapolis News*. The *Sun*, New York, had an editorial article of nearly a column on March 7, answering a defense of "in our midst," which has long been the *Sun's* pet *bête noire*. It was criticised by the Boston *Herald*, and asked in its answer to the criticism, "What is the use of trying to insert an idea into a dense Bostonian midst? Against stupidity even the gods fight in vain." An interesting letter in the *Sun* of March 12, headed "What is Good English?" comments tellingly on the editorial utterances, saying incidentally, "Were it not for the general use of books we should now be spelling plough, p-l-o-w, without the slightest sense of vandalism," as if half the American people were not doing so. On the 11th of March the *Sun* editorially defended the phrase "under the circumstances," which a correspondent had called vicious and utterly indefensible.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

COST OF PRINTING IN SMALL OFFICES.—L. F. Feuchter, of Edward Hine & Co., Peoria, Illinois, writes: "I have read with much interest the article 'Cost of Printing in a Small Office,' by R. J. C., Boston, Massachusetts, in the March number of THE INLAND PRINTER, and think his way of getting at cost is excellent and a step in the right direction. I think, however, in order to get at cost of presswork, the cylinder and platen press accounts should be kept separate. R. J. C. arrives at the conclusion that presswork costs him 43 cents per hour. This, if the accounts are kept separate, will be found too high for platen and not near high enough for cylinder presses. In our plant we have, for instance, two cylinders, value \$3,300, and four platens, value about \$800, the cylinders being worth over four times as much as the platens. I also cannot see why the

cost of the whole plant and running expenses should be figured in on the presses and not partly on the composing room. I cannot see how composition can be figured to cost only 31¼ cents per hour when the wages amount to 25 cents for composition and 6¼ cents for distribution. This figuring might do where the composition did not amount to hardly anything, like in the example, but in case the composition amounted to, say \$100, and the presswork only \$10, it would be wrong. Our office will invoice \$8,000, not including paper stock, but including presses, paper cutters, wire stitcher, perforator, etc., and composing-room material. To get at cost I would figure about as follows:

PLATEN PRESSES.

Rent, heating and power, \$750 per year; one-third.....	\$ 250.00
Value of four platen presses	800.00
One-third cost of telephone, per year	20.00
One-third cost of gas, per year.....	12.00
One-half cost of ink, per year.....	100.00
One-half cost of rags, oil and benzine, per year	12.00
One-third cost of towel service, per year	4.00
Cost of advertising.....	40.00
Insurance.....	20.00
Interest, five per cent.....	40.00
Depreciation, five per cent.....	40.00
Wages: Platen pressman, \$10.00.....	\$32.00 per week.....
" Feeders, \$7.00, \$6.00, \$5.00 and \$4.00.....	
Boss (yourself), \$10.00 per week.....	520.00
Cost per year.....	\$3,522.00
Divided by 306 working days, cost, per day	11.50
Divided by 10 hours, cost, per hour	1.15
Divided by 4 (number of presses), cost, per press, per hour.....	.23½

CYLINDER PRESSES.

Rent, heating and power, one-third	\$ 250.00
Value two cylinder presses.....	3,300.00
One-third cost of telephone	20.00
One-third cost of gas	12.00
One-half cost of ink.....	100.00
One-half rags, oil and benzine.....	12.00
One-sixth towel service	2.00
Advertising	25.00
Insurance	65.00
Interest, five per cent.....	165.00
Depreciation, five per cent	165.00
Wages: Pressman, \$15.00.....	\$30.00.....
" Two feeders, each, \$7.50.....	
Boss (yourself), \$5 per week	260.00
Actual cost, per year	\$5,916.00
Divided by 306 working days, cost, per day.....	19.43
Divided by 10 hours, cost, per hour	1.94
Divided by 2 (number of presses), cost, per press per hour.....	.97

COMPOSING ROOM.

Value of composing-room material	\$2,500.00
One-third cost of rent and heating	250.00
One-third cost of telephone.....	20.00
One-third cost of gas	12.00
One-third cost of towel supply.....	4.00
Advertising	40.00
Insurance	50.00
Interest.....	125.00
Depreciation, ten per cent.....	250.00
Boss (yourself), \$10 per week	540.00
Cost, per year	\$3,791.00
Divided by 306 working days, cost, per day.....	12.39
Divided by 10 hours, cost, per hour	1.23
Our average force is 7 compositors; divide \$1.23 by 7, cost, per hour, outside of wages .....	.18
Scale, per hour .....	.27½
Distribution, per hour.....	.07
Cost, per hour.....	\$.52½

The scale here is \$16.50 per week, but we pay as high as \$20. I don't know exactly where the man who cuts paper comes in, unless his time should be figured in the stock account. We have very close competition here, and I will venture to say that, if my figures are correct, over one-half of the work done in this city is done at a loss." *Answer.*—The writer thanks you for the above, and would say that the figures may be correct in your office, but you must bear in mind that those operating plants employ different methods, thereby cutting down or increasing the expense of getting out work; therefore it is not

best to condemn the prices of a competitor until the fact has been fully established. The writer will agree with you in regard to the cutter—this expense should go to the stock account, unless one-half his time is taken on trimming pamphlets or any bindery work; in this case, the bindery should stand its proportion. Let us hear from more of our friends in this same direction.

HAND COMPOSITION, AND WHAT IT COSTS.—The conductor of this department will be glad to have the views of employing printers, superintendents, or managers of printing plants, in regard to the time required to execute 1232 pages of hand composition as per sample, reduced about one-third from the original. Matter to be made up and ready for the press. Set in long primer old style, solid, 24-em measure, 1,500 to page. The font will work ten men (this includes one in charge and make-up) aside from proofreader; union wages to be paid. Three-fourths of copy to be reprint or typewriter, balance

FIREMAN'S FUND INSURANCE COMPANY.		333
Bills receivable, \$23,704 98; open accounts, fire premium notes and warrants	\$21,519 76	
Total	\$3,347,652 31	
DEDUCT LEDGER LIABILITIES.		
Agents' credit balances, \$30,086 16; borrowed money, none; all other, \$3,160 73	33,246 89	
Total net ledger assets, as per balance	\$3,309,405 42	
NON-LEDGER ASSETS.		
Interest due and accrued on mortgages	\$9,322 69	
Interest due and accrued on bonds and stocks	Nothing.	
Interest due and accrued on collateral loans	\$40 51	
Interest due and accrued on other assets	Nothing.	
Rents due and accrued on Company's property or lease	Nothing	
Total carried out	9,863 20	
Market value of real estate over book value (Schedule A)	Nothing.	
Market value of bonds and stocks over book value (Schedule D)	7,503 75	
Gross premiums in course of collection December 31, not more than three months due	\$430,227 72	
Deduct cost of collection, commission and brokerage	\$4,903 04	
Net amount of uncollected premiums, not more than three months due	375,324 68	
Gross premiums in course of collection December 31, more than three months due carried in	Nothing.	
Gross assets	\$3,702,097 05	
ASSETS NOT ADMITTED.		
Depreciation from book values of above net ledger assets to bring same to market value—Real estate, \$51,946 10; bonds and stocks, nothing.	\$51,946 10	
Total admitted assets	\$3,650,150 95	

manuscript. Sufficient sorts, quads, leads, etc., to do the work without waiting for printing of forms; but at no time to have over 128 pages standing. The amount of composition above was done under the direction of the writer. It will be interesting to note the difference of opinions in THE INLAND PRINTER. Every printer is invited to make an estimate of the number of hours required. Figure it now, and mail your answer to this department at once.

PRICES FOR CATALOGUE WORK.—J. L. M., Louisville, Kentucky, sends specifications for a catalogue job and wants to know price for same, with any other pointers we have in regard to such work. He also desires to know if plates should be made before or after the job is done. *Answer.*—It is seldom that a printer has as complete specifications given him when asked for quotations, although it is his privilege to insist upon having just that before making any price. It is often the case that contracts have been lost by not appreciating just what is wanted and the missing links have been guessed at or a charge made for something that the customer has not asked for. It is good business to know exactly what the man wants, then make your price. If this cannot be got at, do not make your price. In the following specifications we call attention to matter of

proofs, the number of pages at one time, and upon same paper as decided upon; the matter of electrotyping and when to be done—after the edition has been printed or before, as may be best for interests of both concerned. These matters are very rare and should be inquired into to know exactly what is wanted, as it makes some difference whether the work is done after plates have been made. Also matter of proofs, what kind of proofs—from press upon paper selected, or hand-press proofs. It will be impossible to take too much care in making a contract with one who has made the specifications; undoubtedly he will be critical and demand all specified, and speak of many others not stated. The writer would make the price as follows:

EDITION OF FIVE THOUSAND (5,000).

Size of book, 6 by 9 inches, square corners, 56 pages, exclusive of covers. All electros to be furnished.

Paper to be equal to that used in their 1897 catalogue submitted, 25 by 38, 70-pound coated.

Printing and general workmanship to be equal to 1897 catalogue, submitted.

Cover to be of C. H. Dexter & Sons, Windsor Locks, Connecticut, 65-pound, scarlet, plate finish.

Binding to be wire staples, clinched through side and through the cover; back to be reinforced with cloth of same color as cover.

A strong, neat job only to be accepted.

The lettering on cover to be similar to title-page on front and the name and address on back, all in black ink and in plain type. The printer is to submit proof sheets of at least one-half of the catalogue and cover at one time, said proofs to be submitted on paper that it is decided to use.

He is also to leave the entire forms set up and safely pack them for shipment to electrotypers, and to allow us to have full-page electros made from same for future use. This is to be done either before or after the catalogue is printed, as may be thought most desirable and economical for all parties. A price to be given on foregoing specifications with a statement of what reduction in price will be made provided a good machine-finished paper (without clay finish) is used, and samples of such proposed paper to be submitted with the bid.

	5,000
Composition: 56 pages and lock-up, three 16s, one 8	\$59.50
Paper: 25 by 38, 70-pound coated, 1½ sheets to book	98.00
" Cover: 20 by 25, 65-pound scarlet, 4 out	25.00
Presswork: Three 16's, one 8	38.00
" Cover (sheeted)	10.00
Binding: Side stitched and covers glued on	30.00
" Cloth stripping on back	25.00
Hand-press proofs on paper selected	2.50

If machine paper, \$252.00.

\$382.00

If plated, and before printing, add \$47.50 to either price

NOTE.—Proofs to be returned the day after they are received by the author or an extra charge to be made. 18-point De Vinne to be used for the general heads and 12-point De Vinne for sub-heads. 10-point old style for balance of catalogue. A complete revise not to be expected or asked for. Good copy to be furnished and all cuts to be furnished at same time copy is given. Electros to be made by our local electrotypewriter. Plates to be such as can be used on patent blocks.

MASONIC PRINTING.—The printing and binding of Masonic Reports varies in price to such an extent that the writer has taken up the matter and gives the following as the results: The type used in about all of them is 11-point, 8-point and very little 6-point. The paper is about the same in all of them, the binding invariably the same. Tabular matter must necessarily be same, but the number furnished varies a trifle. They are mostly used to exchange with grand lodges.

STATE.	PAGES.	PRICE.	STATE.	PAGES.	PRICE.
Ohio	560	\$1,400	†Texas	580	\$1,640
Canada	450	1,100	Tennessee	232	800
British Columbia	260	600	South Dakota	212	415
Wisconsin	160	275	Kentucky	375	1,225
Virginia	484	675	*New York	484	2,900
Quebec	220	358	New Hampshire	250	445
Vermont	500	800	Connecticut	360	550

*Nonpareil type used and the edition somewhat larger.

†2,300 copies printed, and 700 of proceedings.

The question is often asked, How can that work be done for the price? Still these firms do the work year after year and solicit the business. The prices vary from \$1.25 to \$2.55 per page. No money can be made at less than \$1.50 per page on an edition of 1,200 copies, taking the copy as it comes from the secretaries of the different lodges forming the grand lodge of

the State. Every advantage must be taken and work must be hustled through for the \$1.50. Let us hear from our friends who are engaged in this particular kind of work. We reprint a contract made for this kind of work, specifying what is required of a printer:

REPORT OF COMMITTEE ON PRINTING.

To the Most Worshipful Grand Lodge:

Your Committee on Printing herewith submits a copy of the contract for the printing of the proceedings of the Grand Lodge for the year 1896.

For our action in the matter of publishing the "Masonic Laws" reference is made to the report of the Grand Secretary.

Know all men by these presents that the Grand Lodge, acting by its Committee on Printing, thereunder duly authorized, hereby agrees to pay for 2,300 printed copies of the proceedings of the annual communication of said Grand Lodge, held in December, 1896, the sum of \$2.33 per page for the number of pages contained in one copy of said proceedings; 700 of said proceedings to be bound in library binding, at 30 cents per copy, and all of said work to be equal in quality of material and type used, and to conform in its general make-up to the printed proceedings of the Grand Lodge of 1895.

And I do hereby agree to bind myself, my heirs and legal representatives to print 2,300 copies of said proceedings for said sum of \$2.33 per page for the number of pages contained in one copy of said printed proceedings, and to bind said 700 copies of said proceedings and more if required by said Grand Lodge, in library binding, at 30 cents per copy so bound, also to furnish 200 extra copies of the report of the Committee on Foreign Correspondence before the meeting of the Grand Lodge in December, 1896, free of charge. All of said work to be equal in quality and material of type used, and to conform in its general make-up to the printed proceedings of the Grand Lodge for 1895.

The said Grand Lodge agreeing to make full payment for said work promptly on its completion in a satisfactory and workmanlike manner, as per specifications, and delivered to the Grand Secretary of said Grand Lodge, wrapped in packages ready to be mailed or expressed, agreeing to expedite the said work that it may be completed and delivered promptly, as required by said Grand Lodge.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of *The Inland Printer*, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), \$1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), \$1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), \$5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), \$1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

It is nice to feel that one has been missed. My failure to appear in February called forth in the last month or so quite a number of letters—forty-three, to be exact—in which the writers were kind enough to say they missed me and wanted me back. Now that we are running nicely, and have gotten into our groove, so to speak, I want to have you ask me all sorts of questions about advertising yourselves and your patrons. The latter is especially necessary. If you can go to your customer, or prospective customer, with an idea worked out, you run more of a chance to get an order than if you simply asked him to give you a chance. The largest and most successful printers in the country get their largest orders, and their most lucrative ones, in just that way. I have in mind one Chicago house which pays a man a pretty big salary to get up ideas for their trade; and another, a New York house, which pays an advertising specialist a salary to make their customers want to give them work. In Philadelphia there is a house which makes a specialty of big-run orders from medical concerns. This house has a specialist map out the idea for a booklet, an artist prepare the rough sketches, and then it submits the whole to the prospective customer. The head of the concern told me the other day that most of their orders came that way. He called it "Coaxing business."

It is possible for all printers, no matter how small, to coax business. Get an idea that you think will fit a man's business,

then put it into such shape that the man may get a clear idea of just what it is going to look like. If you hit him right, your price can be made to include something for the idea itself. If you keep your eyes open, your brain busy, and adapt all good things, you will presently get a reputation for being able to save a man the trouble of getting up something for that circular or booklet or folder. Your help will be sought. You will find that you will get a reputation, totally apart from your printing, as a man of ideas. Such a reputation will never hurt a printer. Try it and see. Send some of your ideas to me, and I will criticize and suggest—then I may be able to help you get that reputation, as I get a good many ideas from rubbing up against so many men of ideas every day.

NOVELTIES are always sure to have a public. Quite a number of printers are getting into the novelty business, by which they hope, in many cases at least, to offset the competition of lower-priced printers, the underpaid shops, or the high-class establishments whose equipment precludes the competition of the smaller shops. The Woodruff Advertising Novelty House, Ravenna, Ohio, sends me several calendars. One a perpetual calendar to hang on the wall, and, I imagine, much cheaper than the ordinary perpetual calendars. It hangs flat against the wall, and is made of cardboard. The one before me has a very poorly worded advertisement for S. M. Helms, Reading, Pennsylvania. I do not reproduce it, because it is absolutely silly. In his endeavor to be alliterative the writer of the advertisement has succeeded in being foolish only. Do not try to be smart; above all things, do not "get gay" with the English language. Such smartness sometimes only makes the public stick its tongue in its cheek. It is never profitable.

I HAVE before me two booklets issued by Austin C. Leeds, 817 Filbert street, Philadelphia. Both I consider clever pieces of advertising. Here is what Mr. Leeds says for himself:

In the January number of *THE INLAND PRINTER* you devote several paragraphs to my "Specimen Book of Type Faces," and also mentioned "a clever booklet." I inclose a sample of another booklet, with a few lines of commendation from Mr. Lewis, of the Advertisers' Agency. These booklets and the type book are bringing business, and eliciting inquiries. I am a thorough believer in advertising and am doing all I can in every way I can.

I am not going to say anything further than this—both books are highly creditable pieces of work, both in arrangement and wording. The large one, printed in two colors on handmade Strathmore deckle-edge paper, is one of the handsomest evidences of the growing attention being paid by printers to advertising that I have seen. I cordially commend it to the craft as a pointer.

HODGSON & PATTON, Brisbane, Australia, send four blotters, commonplace in set-up, neither good nor bad, therefore lacking in advertising effectiveness. Here is a sample wording: On a red blotter—"We all have Red Letter Days some time or other. Hodgson & Patton's is a Red Blotter Day. It will be a real Red Blotter Day in *your* existence when you get this, and realize that its mission is to invite your business." This should have appeared as the body instead of being stuck at the top in a few fine lines.

It is a pretty little folder that comes from the French Broad Press, named after the beautiful French Broad river that flows through the town of Asheville, North Carolina, in the Land of the Sky. I should have used a little heavier red and a little more body in my green, then I think the little folder would have been a gem. I wish the French Broad Press all sorts of good luck in their endeavor to catch the work of North Carolina's famous health resort.

THE Cleveland Stone Company, Cleveland, Ohio, send me a catchy folder, 9 by 25, printed on white 25 by 38, 100-lb. plate paper, folded in seven sections, with a deed flap as an envelope, which fastens to the body of the folder, and the whole thing is sent out as a packet. The reading matter is a jolly, breezy, salesmanlike talk about the merits of the different grades and kinds of grindstones the firm manufactures. The folder is

unusually well displayed and printed. I should not have used woodcuts of some of the stones and half-tones of others, however. Half-tones would have been better all the way through. The illustrations (topical headings) are rich and up-to-date in a broad manner that is not at all offensive to the merchantmen who will get it.

MUNCIE, IND., March 15, 1898.

FRIEND MUSGROVE,—I inclose samples of my latest blotter and circular. I received a great many requests for samples of my "Old Soak" blotter, and it was reproduced by others by my consent. I am glad that so many are taking so deep an interest in your department, and that they are deriving benefit from it; I am, and must say that I missed it from the February number. However, I wish a system of exchange might be evolved that would augment the good it is doing. Fraternally yours. W. H. BESACK.

Here's the blotter Mr. Besack speaks of. I should have made the cut of the clown much larger and represented him as holding the new Miehle press. I should also have used about a

whole effect. "Push the Brokaw Prints" is a good line—provided there is a good reason to do so. It is negative advertising, because there is no reason why the Brokaw Prints should be pushed any more than the Jones Prints should be pushed. With regard to the advisability of using the title "I Was Once Your Wife" on an envelope—I should certainly be against doing so. I should use nothing but a business argument on my envelope. I should let all my advertising of my publications be confined to my circulars, folders and cards. What does "Hits that Will" mean, Mr. Brokaw?

THE ADVERTISER'S PRESS, 925 Chestnut street, Philadelphia, took advantage of the sensational explosion of the United States cruiser Maine in Havana harbor by sending out a neatly printed card with a button picture of the Maine stuck through it. The manager writes me saying: "We got 500 of the buttons and sent them out on a Thursday morning. We had letters and postals come in from all about the city, and calls, too, for the buttons. We sent out another 1,000, then we got an order to print cards and supply the buttons for a big clothing house—30,000 run. We cleared \$65 on the transaction within a week, and now have orders for nearly 50,000 more." The same concern sends a handsomely printed booklet, which it published for a firm of real estate operators, Messrs. Wendell & Smith, 14 South Broad street, Philadelphia, entitled "About Pelham Homes." The booklet is printed in two colors on heavy enameled paper, bound in Strathmore handmade paper, with a cover design in two

We are Spreading Out...
...AFTER NEW BUSINESS.

HAVING recently added a New Miehle Cylinder Printing Press to our equipment, we are now better prepared than ever to do your printing of a superior quality, and of a larger range, and invite you to see us when you want printing. We do the BEST kind, in preparing and printing Advertising Matter we take front rank—it's a specialty with us. Call or phone 197.—Let's talk it over...

W. H. BESACK...
PRINTING COMPANY.

ROOM 12, ARCADE BLOCK,
COR. MAIN & ELIZ STS. ...MUNCIE, IND.

10-point lining gothic for the body of the type matter. The system of exchange is a thing of the future; dim, I fear. The work would be too much to ask. If printers will remember to print a few over of their advertising specimens, they will not be giving too much if they send it for a 5-cent stamp—for the good of the craft.

T. H. COLWELL, University Press of Minnesota, Minneapolis.—You confess to feeling a hesitancy about using the card you send me. That feeling does honor to your good sense. You are not a versifier, hence you should never write verses. The one on your card may do very well for an extempore attempt, but not for cold type. Do not send it out. It is not likely to enhance your reputation as a man of sense.

"PUSH THE BROKAW PRINTS."

ST. JOSEPH, MO., March 10, 1898.

Inland Printer Company (Musgrove) Chicago, Illinois:

DEAR SIR,—Noticing for the first time today your department of criticism for advertisers, I beg to submit to you our several publications, and a few of our advertising schemes for criticism, through your worthy journal. I inclose you a circular of Isadore Rush's photo, mentioning two songs that Miss Rush is now featuring. Also another circular of the little pickaninny in the chair, advertising the same matter, and the big postal card for dealers and the small card for orchestra leaders; the circular for distribution among our wholesale dealers, entitled "New Waltzes for 1898," and the yellow insert on print paper, entitled "Push the Brokaw Prints." The latter of these goes into each and every package that leaves our store. Our business envelope, with the title of our song in red, "I Was Once Your Wife." In connection with this latter, I would ask your opinion, through the medium of your journal, as to the advisability of using the title of our song, "I Was Once Your Wife," as a catch phrase on our envelope.

I trust to hear from you in next month's issue, and beg to remain,

Respectfully, C. O. BROKAW.

P. S.—All of these creations are from the press of Lon Hardman, St. Joseph, Missouri. Respectfully, C. O. B.

Mr. Brokaw's printed matter has the fault of most all of the advertising sent out by the wholesaler or the jobber to the retailer. It is a jumble of stuff without coherency or cogency. It tries to cover the whole business at once, and take in all the new things that may come. Mr. Brokaw has some good ideas, but he seems to be laboring under an endeavor to get as much as possible into each one of his circulars and cards. There is not enough attention paid to detail. The pickaninny slip is good in idea, but the bad photograph or half-tone spoils the

shades of green. I consider the advertisement one of the cleverest for real estate that I have yet seen. It traces the history of Pelham from the time it was a country gentleman's residence until it came into the hands of the present owner; then it takes up the complete description of the beautiful homes of Pelham, especially inside, with pictures of some of the actual homes themselves. The manner in which the subject is handled is sure to interest almost any woman in a Pelham home, for the advertiser has very cleverly talked more of the inside of the house, the way it is furnished, its conveniences, the kitchen and cellar arrangements, etc. As a relief from the stereotyped bungling methods of the average real estate advertisement this little book is marvelously successful and a distinct advance upon anything that has come to my notice.

MR. FRALEY writes me as follows:

FRALEY'S EAGLE PRINTING HOUSE,
116-118 EAST WATER STREET,
ELMIRA, N. Y., March 15, 1898.

Mr. Musgrove, Inland Printer:

DEAR SIR,—I wish to take this opportunity of thanking you for the many notices that you have given us in THE INLAND PRINTER, and perhaps we are at fault for not receiving better notices of our novelties, by explaining how they are used. In the March number you gave a portion of our Chainless Safety, omitting the most essential point—the envelope, which was arranged to excite curiosity. It read: "Business men, Wheelmen, Examine New Chainless Safety for '98." It was amusing to watch the expressions change on one's face when they took from the envelope the folder which contained the little safety. We claim that to advertise you must first catch the eye, and then have some point that will cause the person to feel pleased, then your advertisement will be fixed in their mind.

As to the pocket blotter spoken of, would say, we have advertising schemes for all classes; this blotter was intended for putting into farmers' wagons when they were in the city, and into letters of inquiry from the country; there they are passed around the fireside. The pictures were intended to attract attention and then the odd sentences to get them to laugh, thus they will remember where it came from and the numerous articles of printing we can furnish them.

We put out other novelties, as a "monthly blotter" to the business men, envelopes which read, "It Will Tickle You," "We're Your Match," which have all taken remarkably well. Then the Firecrackers, with the city fire alarm boxes rolled inside, have gone like wild fire. We find the Court Plaster one of the best to give the working class, that have occasionally a job done. The folder, "Where's Your Seat," which is a diagram of the seats of the opera house, and of them all none have refused to accept them, like

they would a circular, that is consigned to the waste basket. As we have no newspaper, you will see it is our only way of reaching the public; we think it is the best way yet suggested. There is no use of a failure in business if business men would use advertising that is serviceable and create a ripple of merriment. If one laughs, the world is with you, but if sad, they have no use for you.

We hand you other samples of ideas, and again thank you for your criticism, as it opens our eyes to try and do better; also for the best medium on earth for the printer, the valuable INLAND PRINTER. Yours truly,

T. C. FRALEY.

Mr. Fraley has the right principle in advertising, and I think that if he will look over my criticism in the March INLAND PRINTER he will see that I do not quarrel with that so much as I do with the performance. The "chainless safety" idea is good. About the farmers: It is always well to make your advertising suit your possible readers; but I have yet to find, in a single instance, that a bad piece of printing appealed to anyone. Isn't it reasonable to suppose that an artistic and well-balanced set-up will appeal just as cogently, given good reading matter in both instances, as an inferior set-up? Some wordings will appeal in spite of bad printing—they are the exception. A nicely printed piece of work is an advertisement in its mechanical excellence, no matter how poor the wording, but strong wording with good printing will *always* bring returns. I reproduce one of Mr. Fraley's new ads. It is inclosed in an envelope with the words, displayed like this:

IT WILL TICKLE YOU

Inside there is a feather stuck on a little folder, reading:

It Will Tickle You
to know that
Fraley's Eagle Printing House,
116 & 118 E. Water St.,
Is the place to get *FINE* Printing.

Why should it tickle anyone to know that Fraley does fine printing? It wouldn't tickle me, even a little bit. It would tickle me, though, after I had given Fraley an order, to find that it cost me less, or it was done better or quicker, or that Fraley had given me better service than elsewhere; but it doesn't tickle me to hear that Fraley can do fine printing any more than it tickles me to know that Mr. Fraley wears creases in his trousers, or that he has a cousin of the Czar of Russia for a pressman. Mr. Fraley's idea is all right—it's clever and strong in possibilities, but Mr. Fraley doesn't realize those possibilities in his use of it. Isn't that so, Mr. Fraley? I should like to hear more from Mr. Fraley. I think we can work out the points better next time.

I WANT advertisers to send me their catalogues, booklets, circulars and folders, and their newspaper, magazine and trade-paper advertising for criticism. I will reproduce the best and the worst.

HE PATRONIZES INLAND PRINTER ADVERTISERS.

In a recent letter to THE INLAND PRINTER, Mr. Layton M. Parkhurst, with Mr. J. W. Shumate, printer and manufacturer of blank books, Lebanon, Indiana, says: "I am a careful reader and student of THE INLAND PRINTER and owe all I know of the business to your valuable journal. Mr. Shumate, my employer, keeps the magazine in the composing room and requires all of his employees to read and study it, and, further, he buys all of his paper and other supplies from INLAND PRINTER advertisers."

Success depends upon the liberal patronage of printing offices.—J. J. Astor.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE SHORTER WORKDAY AND THE TYPOTHETÆ OF CLEVELAND.

The Typothetæ, of Cleveland, Ohio, does not propose to yield to the nine-hour demand without a struggle. It is making preparations to meet the issue. President A. S. Brooks says in regard to the question:

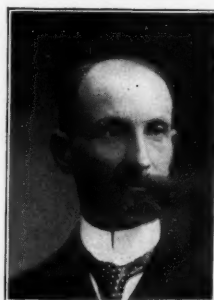
"The sentiment of the Cleveland employing printers is against yielding to the demand for a nine-hour workday. The trouble with the employees is that they fail to consider any interests involved but their own. The Cleveland journeymen printers are fairly well organized. The hours are now sixty per week, although some of the offices are working fifty-nine. A jump to fifty-four hours means for most of us a reduction in our running time of ten per cent. Taken in connection with the loss in the output of our machinery and the other contingencies involved, the reduction in hours without a corresponding reduction in wages means a curtailment of our revenues by at least fifteen per cent. Our rent and interest accounts will not be lowered.

"I am a believer in a shorter workday myself up to a certain point. I believe, in fact, that we shall eventually adopt an eight-hour day, but I do not believe the times are ripe for a radical change at present. Who is it that keeps stirring up the agitation for shorter hours, and keeps the employees in an ever-aggressive state of mind? First, it is the professional agitators among the men themselves. There is always a certain class who would rather stir up trouble than do an honest day's labor. Then you find the 'reform' preachers, the lawyers, the professional politicians, and others who have ready access to the public ear, keeping up a continual tumult about 'the wrongs of labor.' You don't often hear of employers, men who have capital at stake, men who are in close touch with the employees, men who have actual knowledge of the conditions of business life, advocating any such radical measures. Neither does the demand come from the earnest, consistent, ambitious workmen themselves.

"But to get back to the 'demand,' which we are informed is soon to be made upon us, my advice is that if the unions want to accomplish anything they should come at the employers more moderately, and not seek to gain everything at a single bound. They should be willing at least to accept a corresponding reduction in wages to the reduction in hours demanded.

"These 'demands' do not alarm the employing printers of our city. Some time since the Bookbinders' and Rulers' Union of Cleveland preferred a request for a general raise in the scale of prices. The employers felt that the condition of the times did not warrant granting the increase. We placed our argument before the union in a proper light, and its reasonableness so appealed to them that the request was withdrawn. I think it will be the same in this case. There are no hard feelings—simply, we cannot meet the conditions sought to be imposed, and make our business pay.

"The universal demand for a shorter workday will have a beneficial effect upon the National Typothetæ, which is now more strongly organized than ever before. It will bring the members together to discuss means for mutual defense. The weaker will be aided and encouraged by the strong. So far the National Typothetæ has stood clear of entanglements with the unions. We have in a measure ignored their existence. I do not think it would be a wise policy for the Typothetæ to



A. S. BROOKS.

recognize the issue and seek a compromise with the aggressors, the unions. Our policy has always been not to bind the members by rules governing the relations between the local organizations and their employees, and I think that is a good policy to continue. In some cities where the unions are weak, the employers have no difficulty in withstanding their demands. In others, the local conditions may make a sacrifice desirable, while in still others to yield may be inevitable. Each city should be allowed to adapt its actions to its conditions and environments, without let or hindrance from the national body."

"Is the union label a force in Cleveland?" Mr. Brooks was asked.

"Not to any alarming extent," he replied. "Around about election time there is more or less demand for it, to be sure. The politicians have been frightened into using it. At other times there is practically none. For ordinary commercial work the label is seldom or never heard of. My own office is unionized only so far as the composing room is concerned. In the pressroom and bindery no distinction is made between union and nonunion men. Yet we have the label. Every now and then a committee or some officer comes around and takes it away for some unexplained reason. They restore it in the same mysterious manner. We pay but little attention to it. The municipality does not require the label on official printing. Some talk has been had in regard to the adoption of an ordinance requiring the use of the label, but so far it has been held that such an enactment would not be legal."

A committee from the Cleveland Typothetæ, consisting of President Brooks, C. O. Bassett and L. H. Prescott, recently visited the Employing Printers' and Publishers' Association of Detroit. It is understood that plans to resist the nine-hour demand were discussed and a scheme adopted whereby the employing printers of the sister lake cities will stand by each other in case of trouble.

MR. STEARNS' SUGGESTION.

Charles B. Stearns, president of the firm of Mize & Stearns, of Chicago, makes a suggestion in regard to the shorter workday problem that is worthy of consideration. He says:

"The greatest objection of the employer to a shorter day seems to be his fear that he would be unable to adjust his business to a sudden change in existing conditions, because of prevailing contracts. The journeyman regards this objection as a mere subterfuge for the purpose of prolonging the existence of a ten-hour day and the postponement of a change.

"If a plan could be devised by which the day could be shortened, say fifteen minutes each year, until an eight-hour basis was reached, this objection would be entirely overcome. There is not an employer who could not adjust his business to the change under such a method. It would take only eight years to reach an eight-hour basis, which certainly ought to satisfy the unions.

"Of course, there are those who will contend that the period is too long to wait, but had such a suggestion been adopted in 1887, when the big strike for a nine-hour day was inaugurated, they would now be enjoying an eight-hour day and would have been enjoying it for two years past.

"This is not the first time I have urged this idea. It has been presented to employing printers many times during the past two years, but I confess it has met with small favor. Perhaps in the larger audience reached by THE INLAND PRINTER it will win more approval."

WOULD A SHORTER DAY RESULT IN A BETTER CLASS OF WORKMEN?

A new argument in favor of a reduction of hours in the printing and other trades has recently been called to my attention. It is to the effect that a curtailment of the working hours would result in opening the trades to many young men of good family and superior mental equipment who are now deterred from going into them by reason of the long hours involved.

Many a young man, it is urged, who is now trying to force an entrance into an over-crowded profession would eagerly become an artisan if he were assured that eight hours would suffice for a day's work. This, in turn, would bring to the trades a class of apprentices better fitted to bring out their best resources than are the young lads, deprived of adequate schooling and forced to work for the mere "living" that is in it, however worthy the latter may be. Greater results will, as a rule, wait upon the graduate of a military academy than upon the best efforts put forth by the raw recruit, no matter how enthusiastic the volunteer may be.

The infusion of this new blood into the trade would also result in benefit to the proprietors. It would supply him with a class of workmen whose labors would yield greater profit and in time offset, at least in part, the loss occasioned by the shutting down of the plants an hour or two earlier each day.

The argument was advanced by an employer and for that reason is given a place here.

DON'T PROPOSE TO SUBMIT.

The Employing Printers' and Publishers' Association, of Detroit, Michigan, recently received a communication from the local typographical union requesting a reduction in hours. Fifty-six hours per week is the present limit worked in Detroit. The association through its officers replied:

The Employing Printers' and Publishers' Association, of Detroit, respectfully declines to consider the question of a shorter workday at the present time, believing that the printers of Detroit are being better treated in this respect than in most other cities.

While the printing fraternity of New York and Boston may be considering the advisability of shortening their time, we have had the practical experience for years, and have found it hard at times to lose jobs to nearby towns whose help is worked to the limit of sixty hours and in some cases fifty-nine hours. Instances can be quoted where jobs of printing have gone from Detroit to Cleveland, Toledo, Flint, Battle Creek, Ann Arbor, Pontiac, Akron and other nearby towns, where the full time is exacted and either the same or a lower scale of wages paid, thus giving these towns a decided advantage on a job of any magnitude. Under present conditions we find it extremely difficult to compete with other towns, and to decrease the hours of labor would make it still more difficult.

We feel that an increase in the hours of labor would be a more reasonable proposition, as it would put us upon the same basis as our neighbors are working. Instances might be quoted where members of Detroit Typographical Union, No. 18, have gone to other nearby towns and worked at lower wages and longer hours on work that had been figured on in Detroit.

We trust that the usual good sense displayed by your union will readily see that present conditions do not favor any radical departure from established practices, but that the needs of a common interest demand a concession upon the part of our employes for our mutual good.

The members of the Detroit union are now paying an assessment of one per cent upon their earnings to create a defense fund to enforce a nine-hour day.

STIR THEM UP.

A committee consisting of B. B. Herbert, of Chicago, John B. Kurtz, of Baltimore, and John E. Burke, of Norfolk, is sending out a letter to members of the United Typothetæ of America, urging them to send protests to their representatives in Congress petitioning for an amendment to the law under which the Post Office Department is still supplying printed "request" envelopes at about the cost of the stamps affixed thereto. After citing the results of the attempts to secure relief legislation heretofore, and the action of the National Editorial Association and the National Typothetæ in protesting against this practice, the letter states:

Every member of the Typothetæ, in accordance with the resolution adopted at Nashville, is requested to write to their members of the House of Representatives and to their United States Senators, setting forth the injustice of the present practice of the Government's competition in the printing business, and asking the passage of such an enactment as shall forever do away therewith. It is also suggested that each member urge all editors with whom he is acquainted and men having political influence and desiring to see justice done to the printers, to also write to their members of Congress, calling attention to the existing injustice.

The law provides that the Post Office Department shall add to the cost of the stamps only the actual cost of the envelopes. If more than this is added, and a profit on the envelopes is made, it is contrary to law, and puts

this Department in the light of running a business in competition with printers for profit, contrary to law.

It is argued that these return envelopes are for the convenience of the Department, preventing the return of letters to the Dead-Letter Office. They are only sold in 500 lots, and everyone knows that business men who buy stamped envelopes in such quantities will not send out letters without business cards thereon. An act or provision something like the following will secure the object desired by the Department:

"Provided, That no name of any individual, corporation or firm shall be printed on any envelope sold by any postmaster or the Post Office Department; however, there may be printed on such envelopes the words, 'If not delivered in (blank) days, return to (blank), (blank post office),' or the name of the post office and State may be printed on the envelope with the return request, but it shall not be lawful in any instance to print thereon the name of any individual, corporation or firm, as hereinbefore provided."

The individual or firm using a small number of envelopes, having the matter printed thereon as allowed by this provision, would most certainly write in or stamp in his name.

The fact is that the printed return envelopes are now principally used by banks, corporations and large firms buying in from 5,000 to 10,000 lots. The Armour Company, of Chicago, was one of the largest purchasers, but it is now stated that this company secures the envelopes cheaper than the Government furnishes them, showing that the printer has been crowded down to meet this governmental competition, or that the Post Office Department is charging the small buyer, who is not able to buy by the hundreds of thousands or millions, too much. The Government sold last year 344,456,250 special request envelopes, aggregating \$7,371,376.94. All the profit from this immense business was divided between the contractor in Hartford, Connecticut, and the Post Office Department, to the loss of all others engaged in the printing of envelopes in the United States.

Write at once to the members of the House and of the Senate with regard to this injustice.

THE MINIMAL SCALE QUESTION.

Henry W. Cherouny, whose positive views on the duties of employers to their employees were given at some length in this department last month, takes issue with the Rochester employer

who pointed out some of the disadvantages of an excessive minimal scale. He says:

"Ever since the first delegates of united weavers were heard in England, in 1794, before a parliamentary commission, this accusation has been made by the followers of the Manchester philosophy, and ever since the rise of industry in America the cry rings in my ears: The unions destroy the spirit of self-improvement and laudable emulation. Yet I have seen American industry grow from small



HENRY W. CHEROUNY.

beginnings to be second to none in the world; and looking over the circle of my personal friends, I can point with pride to many a talented person whom the union could not hold in the working class from which they came. No law can enslave genius.

"Do you also know, my dear Rochester, that this charge was in most cases uttered by mere theorists and men who knew nothing about the technical part of their business? Those who had risen from the ranks and faithfully served their time according to the 5 Eliz., c. 4, were mostly in favor of a minimal scale. History proves this sufficiently. The 12 George I., c. 34, of 1725, and later on the Spitalfields acts, were enactments to fix minimal wage scales, and were passed mostly on the representations of well-meaning employers. The Spitalfields laws were confined to the silk industries, and they proved so wholesome to industry that almost every other trade petitioned parliament for their extension.

"About the beginning of our century one employer asserted before the parliamentary commission: 'I have enough knowledge of human nature to know that employers would (without the Spitalfields laws), for the sake of underbidding competitors, reduce wages to such an extent that I would rather give up business than to keep men at starvation wages in a factory which would, just on account of this foolish competition, cease to yield profit.'

"And at the end of the present century, in 1898, I say these memorable words of an English employer are valid for our own

beloved printing trades. Looking backward upon my forty years of printers' life, I must confess that business was always good when the union was strong enough to enforce a minimal scale. Then I could figure with a sense of security against the Shylocks in the trade. On the other hand, business always was bad whenever the union was too weak to enforce a minimal scale. Then, it was no use to hand in estimates, since there were always too many within our ranks who would, 'for the sake of the noble aspirations of individual journeymen,' reduce their pay roll to such an extent that no printer loving his vocation could figure against them.

"And finally, friend Rochester, let me ask you and all my colleagues of the Typothetæ: Is not the main cause of the present bad state of the printing trade in close relation to the weakness of the union to enforce a just scale in every prominent printing office in every part of the country? Were every printer in respect to the pay roll on the same level, then the aspiring, genial, true-hearted boss would find ample reward for himself and his men. But for the want of a generally recognized minimal scale, the honest and industrious master printer must go abegging and be glad to accept the prices of the Shylocks in the trade, who sit all around us, but mostly in country places, breeding apprentices, like rabbits their young.

"Therefore, my dear colleagues, stop singing 'Lo, the poor nonunion workingmen, and union tyranny.' It is not our laborers' fault that the union minimum of \$15-\$18 seems to us like an extortionate maximum. Were the typothetæ as smart as the union, large employers would consider the union minimum a trifle, and pay cheerfully \$20-\$25 a week, leaving the \$18-minimum for the small printer around the corner.

"The time has come to say to society at large: 'Lo, the poor boss printer,' who has faithfully served his time as apprentice and journeyman, and who, being bound hand and foot by mortgages and debts, is 'hindered in his enterprise' by the self-same spirit which inspired the Rochester Anonymous to write his declamation."

"Softly, softly, my friend," writes the "Rochester Anonymous," to whom a copy of Mr. Cherouny's letter was sent. "Your knowledge of authorities quite overwhelms me! Your sympathy for the starvation-waged printer is beautiful; nay, it is sublime! And so the union cannot long hold genius in its ranks? And Shylocks will exist and dunderheads will somehow rise from the ranks to become tyrannical masters? I didn't know that I pleaded for any special sympathy for 'the poor boss printer.' I thought he was capable of taking care of himself. But why does my friend stop at \$25 a week for a minimal scale? Why not make it \$50 or \$100? Think how much better off the employees would be, how many more luxuries they would enjoy! Make it \$150, Mr. Cherouny, and we'll all resign our capital to whoever will take it and again become journeymen.

"The truth of the matter is that so long as the employees' organizations embrace but one-fifth of the entire number of workmen employed, so long will the employers who are bound by the arbitrary rules of the union be handicapped in the race where competition is a factor. Even if Mr. Cherouny's sympathies are rightly directed, which I will not deny, it would appear to be the duty of the union to first embrace all journeyman printers within its ranks before it sets out to dictate conditions."

NOTES.

THE master printers of Newark, New Jersey, have organized to resist the shorter workday demand. They promise a stubborn fight.

THE Typothetæ of Chicago has decided to oppose the demand of the typographical union for a reduction in hours without a reduction in pay.

THE Piqua Printing Company has been incorporated at Piqua, Ohio, for the purpose of carrying on a general printing and bookbinding business. E. M. Wilber, H. H. McGrew,

McPherson Brown, Walter D. Jones, William C. Johnson and J. G. Battle are the incorporators. Capital stock, \$10,000.

The city authorities of Toronto, Ontario, have decided that a resolution requiring the union label on all municipal printing would not violate any provision of the city charter.

The Employing Printers' and Publishers' Association, of San Francisco, cooperates with the Allied Printing Trades Council of that city in promoting the use of the union label.

The city council of London, Ontario, voted down a proposition to affix the union label to all official printing, despite the assurance of the city solicitor that such an act would be legal.

The book and job printing establishment formerly conducted by August Laux at 24 Main street, Lockport, New York, has been purchased by Laux & Munzert, and will be continued by them.

WILLIAM B. BURFORD, printer and lithographer, Indianapolis, Indiana, reports trade on the boom. He says: "We employ 200 people, are running a full force full time and expect soon to add new machinery."

EX-COMPTROLLER of the United States Treasury E. C. Lacey said in a recent speech: "In the success of the concentrations of wealth as represented by trusts on the one hand, and the organizations of labor on the other, we must recognize the decadence of individualism and the rise of socialism. Individual action has in both cases been superseded by associated effort, and the untrammelled personal relations that formerly existed between the employer and the employed have given way to restricted and impersonal negotiations between organized bodies representing labor and corporations representing capital. In both cases it is a matter for regret."

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly), 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), \$1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association, Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

TRADE SCHOOLS AND THEIR INFLUENCE.

After visiting a modern trade school, one readily comprehends why the system meets with so many advocates in pen circles, for it is beautiful to behold, and surely here the apprentice's life of drudgery has been turned into one of pleasure, affording him every inducement to advance. In "ye olden tyme" it appeared to be the object of the master to get out of his apprentice all the traffic would bear, and from all accounts it bore up bravely against great odds, to which we, the descendants, may well testify. The boy mechanic was kicked up, seldom tutored. The teaching of the trade was incidental, or subsidiary to the main point of profit, and not infrequently the coming journeyman learned to abhor his vocation long before he knew it. All the unskilled and disagreeable work about the establishment fell to his lot as a matter of custom, and much of his earlier time was thus wasted. This is apparently why it took seven years to learn what now takes four. The apprentice not only had to do the lugging of the workshop, but the chores of the household as well. He was a "hewer of wood and drawer of water" in the full sense, who dined in the kitchen, slept in the attic and polished up the handle of the big front door.

The march of industry, science and invention, however, has changed conditions for the apprentice as well as the journeyman. While it requires almost as much application as it ever

did to eke out an existence—and what a farce on civilization it is to say it—the whole process of the toil has changed. The reaping-hook has given way to the scythe, the scythe to the mower, the flail to the threshing machine. So the apprenticeship system, to suit convenience, has been modified to that of today, and in turn the latter, with its haphazard ways, may in time be superseded by the methodical trade school. There are several reasons for thinking so. It satisfies a demand of the rising youth; it saves to him much time at a very important period of his life, when his whole future course is, generally, being shaped; it enables him to discover for which calling he is best suited, and it furnishes the employer something he needs—a boy who does not require instruction in the rudiments of the particular craft.

The New York Trade School, which the writer visited on April 4, in company with Arthur Davis, secretary of Boston Typographical Union, and under the courtesy and direction of Assistant Superintendent W. K. Weaver, is a model of its kind. Here are to be found pupils from all parts of the country and Canada, receiving instruction in bricklaying, plastering, plumbing, electrical work, house, sign and fresco painting, carpentry, blacksmithing, printing, sheet-metal cornice work, drawing, steam and hot-water fitting. Each trade has its separate apartment. The instruction consists of actual work, personal supervision and lectures. The plumbing department, which we take for illustration, is under direction of John J. Delahanty. Here the pupils are to be seen making and fitting a plumbing system complete. On the wall is erected the plumbing of a three-story house, done by the students. Each young man is furnished with a set of tools and has his allotted place at the workbench. Fourteen dollars is charged for a day course of four months, which, it is said, gives an experience equivalent to three years in the ordinary way. Within six months after graduation, spent at the trade, they are admitted to the union as journeymen, and some become employers as well. The Master Plumbers' Association, which works hand in hand with the union and the Board of Walking Delegates of New York City in order to control their craft, supervises the department and there appears to be no friction in this respect. This is not so in all cases. The graduates from the steam-fitting and stone-cutting departments find it difficult to get into the unions, and must serve full apprenticeship at the trade regardless of the school training. This is avoided, however, by the student going outside the city, working at the trade, then coming back and joining the union as a new arrival. The Master Steam-fitters' Association favors the school.

In the cornicemaking department superior work of the students is to be seen. The imitation woods and graining of the painters, their frescoes and letters are of a high degree. In the carpentry shop is noticed further evidence of the general excellence. A cottage of handsome design and well executed by the pupils meets the eye on entering.

The printing department, which is up to the standard, does not appear to be so well patronized. At the present time there is no day school. Two linotypes are in use, but operators are not turned out unless the student acquires the entire trade. No outside work is taken in this or any department. There are thirteen apprentices in the evening school. Superintendent Weaver claims they are simply turning out advanced apprentices, not quite equal to two-thirds. A mistake is made by employers in expecting journeymen. A request for an all-round printer at a salary of \$10 recently was refused. The following is taken from the catalogue:

DAY CLASS.—A day course of instruction in printing will be commenced on October 18, 1897, and continue for twenty-five weeks. This course will embrace general newspaper work, jobwork, and instruction on the Mergenthaler linotype machine. Certificates will be awarded on April 13, 1898, to those students who pass the examination, which is held during the final week of the term. The instruction is given daily from 8 A.M. to 4 P.M., except on Saturday, when the school closes at 12 o'clock.

Terms.—\$50 for the course, payable as follows: \$35 when name is entered and \$15 on December 20, 1897. Good board and lodging can be obtained for

\$5 per week. This class is reserved for young men between seventeen and twenty-two years of age.

In addition to the above course, day instruction in either newspaper work or jobwork separately will be afforded. Those who take only one of these two courses will not receive instruction on the Mergenthaler linotype machine.

The course devoted to newspaper work only will extend over a period of sixteen weeks, and pupils may begin any time between October 18 and December 20, 1897. Terms for this course is \$35, payable in advance.

A special course of twelve weeks in jobwork, designed for those who have a knowledge of straight composition, will also be conducted. Those who desire to take this course can commence any time between October 18, 1897, and January 17, 1898. Terms for this course is \$25, payable in advance.

The printing department is under the personal supervision of Morris Van Vliet, superintendent of the *Evening Post*, non-union. The president and organizer of No. 6 state that the graduates from the printing department have so far failed to materialize, and instance two cases working under the scale for some time.

The school was founded in 1881 by Col. Richard Tylden Auchmuty, and endowed subsequently to the extent of a half-million dollars by J. Pierpont Morgan. A reading up of the institution shows that Mr. Auchmuty was imbued with the idea that to give the rising youth a trade was to secure him from want henceforth; that trade unions prevented this opportunity, and it was his particular mission to secure it. Aided by certain publications, much was said along these lines, manifesting considerable hostility to the unions; and the literature which is now issued by the institution in an explanatory way must have a tendency to instil into the minds of the students and their parents a prejudice of this kind. On the first point we are told:

Skilled labor all over the United States commands the highest wages. The demand far exceeds the supply, and is constantly increasing. In the large cities, owing to the difficulties young men thus far have had in finding an opportunity to learn a trade, this demand for skilled labor is chiefly supplied from abroad. A thorough knowledge of a trade yields its possessor, even if he works but two hundred days in the year, an income equal to that received from \$20,000 invested in government bonds. . . .

"Can we get work after we leave the school?" is a question often asked. The reply is that although organized labor unwisely endeavors to keep American young men out of the trades, many friendly hands are stretched out to help them.

Or again:

One of the most experienced and thoughtful observers that we have in this country upon this and kindred labor questions, who has devoted many years of earnest and painstaking study to the question of methods for teaching American boys useful trades, says:

"Only one reason can be found for this hostility of the unions, or, rather, of the union leaders, to our young countrymen, and that is that Americans are not wanted in the trades. They, particularly if well educated, would not obey orders unless convinced of their wisdom, or pay assessments without an accounting. A union under American control would become a miniature republic, instead of being, as it is at present, a one-man-power affair." . . .

Could the opposition of the trade-unions to young men learning trades be overcome, a great source of wealth would be opened to those now approaching manhood.

These are fair samples of the spirit and ideas which founded the school. In a lengthy article in *The Annals of the American Academy of Political and Social Science* for September, 1894, Prof. Edward W. Bemis took to task these charges against the unions, producing facts and figures to show that the employers themselves did not take advantage of the full numerical apprentice limit set down by the unions. And while particular instances may cause one to doubt this, it would seem that as a whole it was correct; for employers know well the inutility of a preponderance of boy labor about an establishment; that cheap labor is dear labor in the end. The rules of many unions in this respect can hardly be called restrictive. Many trades have in use a system of helpers, such as the cigarmakers, who allow one apprentice to each journeyman. In the printing trade it generally runs about one to five, and when an apprentice becomes a two-third another can be taken on. Then we have the large number of country establishments constantly turning out apprentices in a half-finished state. We do not now, at all events, hear much complaint on this point; and its fellow, that trade unions are composed of foreigners, is also a dead issue.

As to the basis of the trade school, that a trade gives to a boy industrial security, employment, income, there is some doubt, in labor circles especially, and we may properly permit ourselves to inquire: If trade schools were the rule, not the exception, what would be the result? Supposing skilled labor in any line exceeded the demand for it, what would determine the wage rate? Manifestly the competition between laborers, and the limit of this is the sum upon which they can live and produce. Now, the excess of supply over demand for labor in all trades is not a theory. There is no lack of skill. There are many skilled mechanics in unskilled occupations, driving street cars, working in factories and mills, who are glad of the opportunity. Skill does not fix wages, for the moment skilled labor becomes common, universal, and such must be the ultimate of trade schooling, it receives common wages. The wages paid to skilled cabinetmakers in certain cities of the



WE'VE LEFT HAVANA.



BUT WE'RE GOIN' BACK.

Caricature by Edwin L. Stephenson, apprentice at the Robinson Press, Boston, Massachusetts.

State of Illinois are not equal to those of street sweepers. Wherever the skill of the typesetter has been imparted to woman in abundance, low wages has followed. Writing from Chicago, under date of February 12, a correspondent says:

Rather than being a benefit to the craft, it would appear as if the many schools of art design or draftsmanship are only a curse. Last week a large manufacturing concern in this city advertised for an Art mechanical draftsman, salary to be paid, \$10 per week! Shortly before that, another leading manufacturing concern at North Sangamon street advertised similarly. The applicants, among other questions, were asked for diplomas from certain institutions teaching draftsmanship where they might have studied, and the remuneration offered was 25 cents per hour, about the same as a hodcarrier or a street sweeper or a garbage dumper would get. "We have had our wants satisfied for \$8 to \$10 per week," they will tell the applicant, and "we have plenty to choose from at that!" What an encouragement for talent! It is the same in all the lines of graphic arts. Where there is room for only one to get work dozens will apply for it every time, hence such starvation wages.

But it surely requires no citations to prove that increase of laborers in any line means decrease of wages. Nor will profits remain unscathed, for if laborers cannot secure employment they will, or some of them, at least, embark in business on their own account, as the job trade discovered upon the introduction of the linotype. If these trade-school graduates, with their diplomas, cannot get work and wages, they will work the over-worked element of competition for all it is worth. One can imagine the kind of competition it would be. Instances of their starting in business are now cited as proof of the school's success.

Somewhere in the literature on the subject is to be found the statement that this skilled labor will in turn make a demand for labor which will more than offset its own creation. This is not just the way it is said, but it is what is said, nevertheless — that increase of efficiency will increase work. It is the only attempt

at theory; the balance is practice. Had there been more of the former there might have been less of the latter. Professor Bemis also remarks in the same channel: "There will be so much greater skill in society as a whole, that the wageworker will find his earnings greater than when skill was less extensive and diffused." In the first place, trade schools do not propose to increase the skill of society as a whole, but only a portion of it. While this might be a benefit to the remainder, in that a greater product could be purchased at a less price, it would be done at the expense of the trades. If the number of mechanics is increased they may exchange between themselves a greater quantity at less cost without injury. The carpenter could thus get his overalls cheaper and the tailor his home, it being taken for granted that the increase of laborers would consume as much of the skilled product as they would produce. But the relationship between them and all other producers, whose number had not thus been abnormally increased, would be changed, for the price of the skilled product would be reduced by the increased supply, as well as the opportunity to sell, while the price of the unskilled would remain unchanged. They would not only be thus deprived of their ability to save, but must receive a less, and pay the usual, price to the venders of all other products in which competition via the trade school had not been increased. Especially would this be so in the case of rent, taxes, and all monopolies which the trade school cannot affect. Is it not a fact that no matter how much the productive capacity of the wage-earner increases his wages remain the same? Are the wages of the linotype operator any higher than when he set type by hand? Not anywhere near equivalent to the increase of product, and if slightly higher it is because of his trade union. If labor becomes more skillful, less of it must be required. The possession of the mere ability to labor, skillfully or otherwise, will not give to the possessor the privilege of labor; that can only be secured by purchasing it, if one have the means, or taking it, if one have not, from those who now control the materials upon which and by which labor is to be performed.

Nevertheless, the trade-school system will flourish here as it has in Europe, whose graduates now hunt the world over for employment. Its good features will be recognized as its mainstay, although they are actually an incidental outgrowth. As a solution of the question of employment, however, and which was the object of its founders, it will pass into the limbo of all such attempts to elevate labor by pulling on its bootstraps. To increase the number of applicants for situations already filled is not a very laudable attempt at reform. It reminds the writer of an experience in the composing room. While setting type the lower case *n* ran out. The foreman took from the shelves all the sorts he could find, unsealed the wrappers, but still the missing letter was not among them. Notwithstanding this, he loaded up all the other boxes to overflowing, while the compositors looked on inquiringly. Of course, when the foreman satisfied his whim, they were no forwarder, and when the forms came back the extra sorts had to be taken out. Likewise when these trade schools fill the situations to overflowing the missing letter will still be missed.

NOTES.

THE Sparrell Print, Boston, now uses the union label.

DES MOINES union has levied a nine-hour assessment.

SAN FRANCISCO printers have adopted the nine-hour day.

THE *Times-Herald*, of Waco, Texas, has been unionized.

AN Episcopal church of Boston has adopted the printers' union label.

THE Ellsworth cartoon bill was withdrawn by its promoters.

LEROY ARMSTRONG'S cannon story in last issue ranks with the best.

THE first woman compositors that we have a record of were the two daughters of James Franklin, who worked at the case

for their mother, Anne, after the death of their father, at Newport, in 1733.

THE farm for the unemployed of New York union is now in operation.

GUTHRIE, Oklahoma, offices have signed the union scale for one year.

FOR the first time in twelve years, the office of Theodore L. De Vinne is unionized.

JAMES DAILEY, of the Philadelphia *Ledger*, which now uses the linotype, visited New York offices recently.

THE book and job branch of Boston union, which appears to be quite a success, gave a smoke talk recently.

ALFRED MUDGE & SON, Boston, have appointed the ex-chairman of their chapel, A. E. Smith, foreman.

IN 1640, the Council of Massachusetts voted three hundred acres of land to Stephen Day, as the first to set up printing.

NEW YORK union has 160 registered apprentices. A lecture course for their benefit will be started by the union this month.

HORACE GREELEY'S ancestors were brought to Boston along with a colony of linen spinners and a load of potatoes.

JOHN H. O'DONNELL, superintendent of the Wright & Potter Printing Company, Massachusetts State printers, has retired.

THE city councils of Sacramento, Cal.; Des Moines, Iowa; Tiffin, Ohio, and Buffalo, N. Y., have passed union label ordinances.

THE *Herald*, *Gazette* and *World*, of Oakland, California, after a two-weeks' lockout of their men, have agreed to pay the union scale.

THE first newspapers of the Colonies were published by postmasters, who had the freedom of the mails and the right to suppress all others.

THE *New England Printer* having passed into the control of politicians, the printers very promptly dropped it, and the paper lies in the editors' graveyard.

THE Monarch Publishing Company, Chicago, has decided to secure the union label on "The Beautiful Life of Frances Willard," after conferring with the officers of the union.

THE Riverside Press (Houghton, Mifflin & Co.), Cambridge, Massachusetts, it is said, will inaugurate nine hours in a short time. It is expected the University Press, same city, will also do so.

THE printers of Minneapolis object to the manner in which the library printing contract has been awarded. The library board purchased a machine for A. M. Goodrich who was to repay in printing.

BENJAMIN R. TUCKER, who issued the "Kreutzer Sonata" some years ago, and Charles A. Dana's commendations of "Proudhon's Bank du People" during the last campaign, while Dana was on the other side, is now out with "The Trial of Emile Zola."

THE plate printers of Washington are much concerned over the rumor that steam presses will substitute hand presses in the Bureau of Engraving and Printing. The steam presses were in use sixteen years ago, but, owing to a heavy royalty to the inventor, which has now expired, they were discarded.

THE Globe Printing Company, which does the work of the Mutual Life Insurance Company, of New York, has trouble with No. 6. All of the electrotypers in the city, excepting those of one shop, were out on April 11 on account of it. They refused to handle the Globe's work, and were discharged.

THE New York Legislature has voted \$350,000 to publish the proceedings of the City Council of New York, in six papers, Democratic and Republican, in the boroughs of Richmond, Bronx and Queens. The bill requires the mayor's approval and the governor's. These boroughs are outside of

New York proper. It is expected that certain weekly papers will publish daily editions to secure the contracts.

THE invention of iron typesetters did not cause near so much consternation among printers as did the invention which dismissed the necessity of greasing axles on the road cause among blacksmiths.

THE editorial in last issue, "New Methods, New Ideas, and Some Printers," was much to the point. The writer recalls locking up a form with these same Hempel quoins, when an apprentice, upon their introduction. Subsequently the form fell to the bottom of the press. The quoins were consigned to oblivion, but a boy held his job.

THE Booksellers' and Newsdealers' National Association has determined that all printing of the national and local bodies shall bear the union label. The headquarters of the organization is in New York City, local branches having been established in New York, Providence (R. I.), Philadelphia, Baltimore, Boston, Albany, Bridgeport, Chicago and Lancaster (Pa.).

CINCINNATI union seems to be having some trouble with the *Transcript*, from which the following is clipped:

Heretofore this office has charged as closely as possible the prices of union printing concerns—in fact, for business stationery, etc., a little higher, sometimes, as it is claimed that the work of this office in these lines is the best in Cincinnati. This policy is now laid on the shelf for a time, and users of printing will do well to investigate the unapproachably low prices at which they can get first-class printing at *Transcript* office. Never mind the beggars who tell you it is your duty to pay twice the money for printing not half as good.

And here is a sample ad. of "the best in Cincinnati," clipped from the *Transcript's* pages:

WE ARE AGENTS FOR

* Miller Monitor Steel Ranges. *

The Best Wrought Steel Range that is made.

ALSO

The Resor Monitor Stoves AND Ranges,

ALSO

The Celebrated Goodwill and Omaha

Stoves and Ranges.

All made by Cincinnati Firms. 3813 Spring Grove Avenue.

L. E. KELLER & CO.

It is to be hoped that Cincinnati union will never grant the union label, under any circumstances, to a house that turns out such stuff to an innocent public.

THE first annual ball of the Allied Printing Trades Council, of Denver, Colorado, was held on the evening of April 11, and proved a very successful affair, and highly creditable to the committee of arrangements, which was composed of C. F. Bickett, Job Pressmen, No. 1; Oscar Peterson, Bookbinders, No. 29; Miss Josie Hogan, Bindery Women, No. 58; P. B. Thurnes, Printing Pressmen, No. 40; Henry Breese, Stereotypers, No. 13; J. H. Vivian, Press Assistants, No. 14; K. C. Campbell, Mailers, No. 8.

At the April meeting of the board of delegates of New York union, it was voted to levy an assessment of \$2 to enforce the nine-hour day in the district mentioned in the agreement with the local typothetæ. Secretary Webber withdrew his resignation. Twenty-five dollars were voted to the Maine monument fund, and a similar amount to the New Bedford cotton mill strikers. The request of Minneapolis union to withdraw from the American Federation of Labor was not indorsed. The action of Congressman Cummings in carrying out the wishes of the union in advocating Cuban independence, was

approved. The circular of Chicago union calling for the election of international officers on May 31, was agreed to. It was resolved that the members were ready to respond to the call of their country in re Spain, and all those enlisting to be carried on the books without payments. On the machinist question it was voted that any member capable of doing such work be allowed to do so, provided he does no printing.

HAL E. STONE, of Melbourne, Australia, under date of February 11, sends us an interesting letter, which we regret failed to reach us in time for last issue. Among other things he says: "What a melancholy tone is being sung by the Melbourne Typographical Society! Thus, in their report for six months ending December, 1897, we read: 'Your board have but a dreary tale to tell of reduced employment for its members during the past six months. The destroying influence of the linotype has been felt even with more bitterness of late than heretofore, it having intruded its uncomfortable presence into some of the day offices, where large numbers of our membership were in the habit in the past of getting two or three months' steady employment, and so placing them in moderately comfortable circumstances at the festive season of the year. This year, however, the type-eating machines were worked in double shifts and the principal job disposed of in about a third of the usual time, and many a sad and impecunious handsetter had a hard task set him in watching with equanimity the operations of machinery calculated to snatch the last bit of bread out of the mouths of his children. The sufferings of this class of day worker have been intensified by the irregularity of employment and the miserable, inadequate remuneration for work of a temporary character.' Quite a

consternation was caused in jobbing offices when the news went around that the linotype companies here had sent out circulars offering to set up solid work for 14 to 18 cents per thousand ems. The price for hand composition is 24 cents."

AARON VANDEMERKER, of Brooklyn, writing of Horace Greeley, in the Fishkill (N. Y.) *Standard*, says: The "Mechanical Department—composing room—was under the control of Thomas N. Rooker, a lifelong friend of Greeley, who worked at the case from the first number of the *Tribune*. An incident occurring here will show, more than columns could tell, the great heart of the *Tribune's* founder. Mr. Sinclair, as publisher, had given us official notice that the scale for composition

was to be cut down to a ridiculously low figure, and a chapel meeting of the compositors had almost determined to inaugurate a strike, and had given Mr. Sinclair their ultimatum, with a request for an answer in twenty-four hours, when it was determined to see Mr. Greeley, who, it was known, was in the editorial room, and state the case to him. He came up to the composing room with Sinclair, found out what the trouble was, and what was the nature of Sinclair's proposition. Turning to Sinclair, he said, with superb scorn and indignation: 'Sam, if the New York Tribune Association is too poor to pay its compositors a living rate of wages, call a meeting of the association for tomorrow noon, decide how much it is able to pay to enable them to make a decent living, and call on me for the rest, and I'll pay it out of my own pocket!' The result was there was no change in the scale, and Sinclair was badly defeated."

THE New York Typographical Society held its one hundred and seventy-eighth semi-annual meeting April 6, and elected the following officers: President, Charles Healy; vice-president, G. P. Payant; treasurer, Edward Meagher; secretary, John McKinley, Jr. This society was instituted in 1809, and is probably the oldest association of printers in the United States. It is now strictly a benevolent organization, but in

the early part of this century it was to the printers of that time in many respects what New York Typographical Union is today, maintaining a wage scale and regulating conditions in the trade. In those days of small printing offices the difference between workman and employer was not so great as it is today. Many a printer owned his own place, doing his own work at the case, or, perhaps, hiring a man or two, and satisfied if his profits equaled the wages of a journeyman. The old society was then composed of both employers and workmen. But of late years it has become entirely a workmen's organization, and only union men are admitted to membership. The earlier members were very proud of this society, and often took part in civic demonstrations, as on the occasion of Lafayette's visit, when the printers of New York City turned out under the banner of the Typographical Society. It is today in a flourishing condition.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8¼ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. \$15, reduced to \$10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. \$1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. \$3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brann. Illustrated by 37 engravings; 367 pages. \$3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brann. Illustrated; 230 pages. \$2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

NOISY BELT.—A sufferer, of Winnipeg, Manitoba, is unusually agitated over a noisy belt. Here is what he says: "In our pressroom we have one belt which, when the power is turned on, makes an ear-splitting noise, which almost turns one crazy. The pressman says he knows of no permanent remedy. Could you furnish us with one through the medium of your valuable journal?" *Answer*.—Cut a piece out of the belt, and make it fit tighter to the pulleys. If this does not stop the noise, turn the outer side of the belt to the face of the pulleys. A noisy belt is often caused by a weak shaft, or when the hangers are too far apart, which allows the belt to slip on the gripping pulley.

HAS TROUBLE WITH RED INK.—C. S. R., of Gridley, Illinois, asks this question: "Can you tell me what to do to red job ink to make it distribute easily and evenly on the disk of a

Gordon press? I always have trouble with red ink, more so than with any other color." *Answer*.—To reduce red, or any other color of ink, for use on platen presses, a few drops of liquid reducer will be found sufficient to cause them to distribute freely and print well on general kinds of stock; so will a small quantity of reducing varnish, which can be ordered with your ink from the maker at the same time. If you cannot procure these handily, then purchase about a pound of vaseline, and add a *small* bit of this to your ink when about to begin printing. Mix with the desired quantity of ink thoroughly.

WANTS A TYPE WASH.—T. P., per Jim, Atlanta, Georgia, writes: "Please advise me as to the best fluid or lye, for washing type. I am using benzine; but you know that type in regular use should be washed with something else at times, to keep it from getting clogged with ink. At present I am using a kind of lye that leaves a sticky or gummy feeling on the type; this lye is also very strong. Do you think there is any danger of damaging the type?" *Answer*.—A very good lye wash can be made by taking a one-pound can of concentrated potash and mixing it in about five quarts of water. Rain water is best, if obtainable. After washing type with lye it should be thoroughly rinsed off with clean water, using a lye brush gently while doing so. When lye is overstrong it becomes injurious to type.

TO PREVENT BRONZE FROM RUBBING OFF.—The E. P. Co., of Pawtucket, Rhode Island, asks: "Can you inform us of any way to print bronze on heavy enameled portrait cards and not burnish off?" *Answer*.—Purchase good white or gold-yellow size ink, and carry sufficient to print *solid* and *clear*; then apply the gold or silver bronze, as the case may be; do this with a piece of clean cotton batting—renewing the batting whenever the bronzing begins to look dull. Allow the bronze to become thoroughly dry, then dust off with wads of clean cotton batting, after doing which the work is ready for embossing. If the ink size is not sufficiently strong to hold the bronze powder, then add a few drops of dammar varnish to the sizing. Let us impress on you the fact that enameled card stock (such as your sample) requires *more* ink size than is necessary to carry for bristol card stock, because a certain amount of the varnish used in making the size is absorbed by the enamel coating.

POSTER INKS, OR THE BILLPOSTER?—J. H. C., of Lowell, Massachusetts, has sent us a copy of poster, regarding which he writes as follows: "I send by mail a poster, printed in orange, red and blue. I find that the colors come off after the billposter has pasted them on boards. Can you inform me where the trouble is—whether it is in the paste used by the billposter, or in the ink? The inks have been used just as they came from the ink manufacturer." *Answer*.—We are unable, after a careful test with water, vinegar, salt, etc.—combined and separately—to find any fault with the inks used in printing the poster, excepting the orange, which might have been made more tenacious if a stronger varnish had been employed in its manufacture; but this deficiency is so trivial that it is scarcely worth mentioning. We cannot conceive what destructive substance the billposter may have employed. We fear that the inks were not sufficiently "set" when the posters were turned over to the tender care of the billposter. We may also add that the inks on the copy sent to us are as firmly fixed to the paper as could be.

INKS FOR PRINTING AND EMBOSSING PURPOSES ON CARD MOUNTS.—G. H. H., of Omaha, Nebraska, says: "I wish to find an ink that will print or emboss on colored photo card mounts, say steel-gray, sage, etc. Do you know of such an ink? Would also like some information regarding color embossing at one impression, either on a platen press or other machine." *Answer*.—There are quite a number of colors of ink that are suitable for printing on steel-gray, sage and such tones of card mounts; and almost any good quality of ink will be suitable for

embossing by hot or cold process, after drying. The addition of a little dammar or copal varnish, in any color of standard ink, will "set" the color so that it will be permanent, or become more brilliant if embossed in or up. Light gray, light blue, light green, light sage, brown, blue, red and black ink will be found suitable. Any inkmaker can furnish these colors if you cannot mix them. We would recommend you to secure a copy of "The Harmonizer," by John F. Earhart, which covers full instruction as to the suitability of colors of ink for colored stock, and also how these colors may be mixed in the printing office from regular standard colored and black inks. Regarding information relative to embossing, we suggest that you get Lawlor's "Embossing Made Easy." Both these works are mentioned under this department heading.

ORDER OF PRINTING COLORS IN THREE-COLOR HALF-TONES.—M. J. A., of Boston, Massachusetts, desires us to "describe the process of printing the three-color half-tones, namely: Which color is printed first; which second, etc.; and, also, if a drier is used in each color, and what kind? What is Lovibond's tintometer used for, and what is the price of same?" *Answer.*—Yellow first, red second, and blue last. Special inks for this kind of printing are put up by the inkmakers advertising in this journal. It is well to have some knowledge of the applicability of these colors to the subject to be printed, as sometimes the prepared colors require lightening or deepening to produce the best artistic result. Very little driers—and those of an absorbent nature—are required in inks employed in color printing where these overlap or are deposited over each other for harmonious effect. The tintometer inquired about is made use of by expert colorists in testing shades of color. It is rarely made use of by printers. It is the invention of Mr. Joseph Lovibond, of Salisbury, England. The cost of the tintometer itself is 2 guineas, and each standard glass 1 shilling, which brings the cost up to about 43 shillings. Mr. E. B. Meyrowitz, 104 East Twenty-third street, New York, is the agent for this country.

WANTS TO KNOW OF SUITABLE INK FOR HALF-TONE WORK ON PLATEN PRESS.—O. C. C., of Fayette, Iowa, writes: "Will you advise me what kind of ink to use to print a souvenir album of half-tone cuts on coated paper on a Chandler & Price Gordon press? I will have such a work to print, to the number of 1,000 copies, and paged from 24 upward. I have done some half tone work with \$1 ink, and even of less price; but I found them either too strong, so as to pull off the coating, or else so oily as to set off." *Answer.*—It is wise to select a better ink for half-tone work on platen presses than that generally used on modern cylinder presses, because their roller-covering capacity is much inferior to the latter. Efficient distribution of ink and splendid form-roller service are prime essentials to successful half-tone printing. Half-tone ink should be *firm*, and almost "buttery" in strength—that is, it should be full and deep in color, and also leave the form almost clean and sharp. It should not be so tenacious as to pull off the coating of any properly coated stock. When ink is so strong in tackiness as to disturb the coating, then add a small piece of hog's lard, or a little vaseline, to reduce the ink. Incorporate this well with the ink, when it will be found that the difficulty can be easily overcome, provided the right quantity of reducer has been employed.

WORKING SOLID BLOCK SURFACES ON PLATEN PRESSES. E. L. P. Co., of Stonington, Massachusetts, have sent us an impression of a solid-face block, $2\frac{1}{2}$ by 12 inches, with five $1\frac{3}{4}$ -inch open circles in same, regarding which they say: "Please find inclosed a label we are getting up, on which we desire your advice, as working solid blocks is something we have had very little experience with. We use Universal, Gordon and Prouty presses. (1) How shall we manage to get a good, even color? We found that the ink shown on sample sent did not work free, and when we thinned it with thinning varnish it did not cover as even as when full color

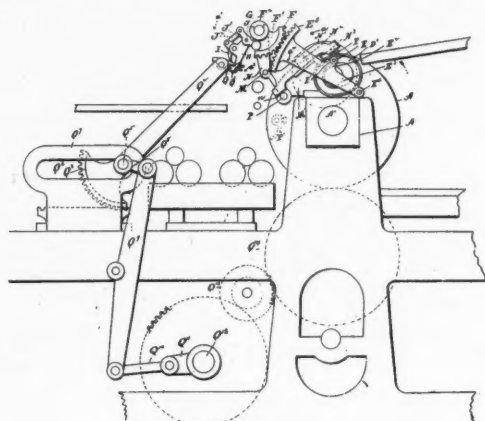
was used. (2) Is it practicable to varnish such work on a platen press? If so, what kind of varnish, and where can we get it?" *Answer.*—(1) To secure a full and even color on a block such as you are using, it is essential that you have an ink fountain on the press selected to print it satisfactorily; also a good set of rollers throughout. From the very nature of the open designs in the solid block, the difficulty of securing uniformity of color is greatly augmented by reason of these openings and the nice adjustment requisite to set the fountain screws so as to feed the proper quantity of color, in order that the top and bottom (running parallel with the open circle design and the solid space between) may not show shaded streaks. Endeavor to have the form so located and locked up in the chase that the openings in the block will nearly conform to the position of the screws in the ink fountain. By doing so you will be more likely to have the fountain and ink-feed under much better control than otherwise. The ink fountain should be the full size of the press; in this respect the Universal press is all right. The Johnson cylinder disk distribution and fountain may also be suggested in this connection; for after all that can be written about the printing of solid blocks on any kind of press, *efficient fountain service and good rollers form the very key to success, mechanically.* Instead of thinning such fine ink with varnish, use a little hog's lard or vaseline—just enough to break up the "tack" of the ink so that it will permit of the sheet leaving the form easily. (2) It is practicable to varnish work on platen presses that have fountains, or by the use of a small hand roller, skillfully utilized by an attendant. "Gloss varnish" for such purpose can be obtained from the printing-ink makers. When too thin, add a little powdered magnesia to the varnish.

ROLLERS DO NOT GIVE SATISFACTION.—W. B. S., of Penn Yan, New York, says: "A cold and damp pressroom necessitates our using dry or hard rollers. We find, however, that such rollers lose part of their elasticity and shrink. The result is that on forms containing plate matter, an almost infinitesimal difference in height will suffice to lift the form rollers so that all the form is not properly inked. The rollers are cast with a core. It is our theory that part of the shrinking comes from the insufficiency of the composition. We suggested to our roller caster that he take out the cores, and thus use more composition; but he declares that this would not make any difference. What do you think?" *Answer.*—Your pressroom has two very bad features—dampness and coldness—bad for summer printing, and very bad for winter printing. Why don't you improve these conditions? This is our best suggestion. Certainly, heat can be added to the precincts of the pressroom, if you so will it; for stoves and fuel are plenty, and not so dear as the inconveniences their absence entails. In summer it is easier, for then the rollers can be kept in a dry place about the printery until the time for their use in printing. We do not understand why the rollers on your press may not be "set" so that they cannot escape touching all the form, if the plate matter is only "infinitesimally" higher than the other portions of the same. It may be that you are using a press which has not this mechanical desideratum, and that the rollers are merely supported in immovable sockets; if so, then the difficulty is vexatious, and the possibility of overcoming it greater. The roller-maker you mention is one of the most skillful and experienced in the business, and is likely familiar with the troubles your pressroom produces. We would like to second your suggestion (if only for the experiment) to cast a set of rollers, minus the cores, provided that you are sure they can then be used on your press.

SPEEDING UP TREADLE PRESSES.—Will D. Candee, College Printer, Berea, Kentucky, sends in a suggestion for speeding treadle presses which, while not a new thing, may be suggestive to many. He has an old-style Gordon without steam fixtures, and he has resorted to the plan of unhooking the rod

from the crank and placing it over the bracket that faces the legs of the bed. This gives the treadle on the press the same movement as before, except that it moves once only to an impression. While the press starts a little harder it is as easily kept in motion and at a speed of 1,800 or 2,000. It distributes the work of the two legs more evenly and does away with the violent motion necessary to get any kind of speed in the ordinary way.

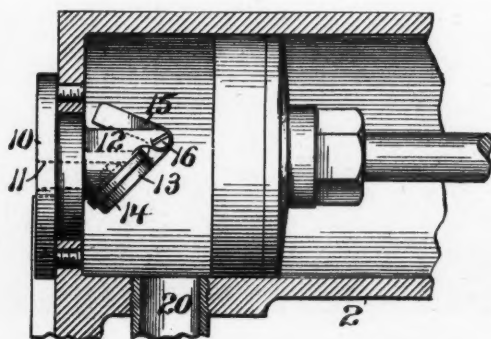
MANUFACTURERS of two-revolution presses have been very active of late in improving sheet-delivery apparatus. The most recent is the Whitlock Machine Company, which has patented a device for enabling the sheet to go to the fly at a slower speed than that of the cylinder. The drawing (No. 599,990) shows a



No. 599,990.

side view of the press, with this attachment. A segment-gear E^5 is operated from the end of the cylinder to set in motion the grippers I , hung on the swinging shaft G . These grippers seize the sheet from the cylinder while traveling at the same speed, but by means of a cam motion at D^1 begin to slow down, and deliver the sheet to the grippers of the fly Q at a much reduced speed.

The latest patent assigned to the Hoes is an air-cushioning device for cylinder presses. The diagram shows a portion of the air chamber, with piston 1 , and relief valve 12 . This valve has a lid 13 , hinged to a lever 15 . When the belt of the press



is thrown off, the lever 15 is depressed, and the valve slightly opened, thus making it easy to throw the press over the centers by hand, without the necessity of turning the valves by hand. When the belt is thrown on again, to start up the press, the motion of the shifter closes the valve, so as to preserve the cushion of air.

FREQUENT and constant advertising brought me all I own.—
A. T. Stewart.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. \$2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. \$2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

ELECTROTYPERS' WAGES.—The electrotypers and stereotypers of New York have the solidest and closest trade organization in the country. They have only to tell their employers what they want and they get it, because there are no other men whom the employers can hire. They have now put their wages at \$24 for a week of fifty-four hours, and next year it is said they contemplate cutting the time to forty-eight hours.—*Typothete and Platemaker*.

TO PRESERVE WOOD-MOUNTED CUTS.—If wood is wet, oil cannot enter it; if wood is oiled, water cannot get in. As it is alternate cold or dampness and heat or dryness that swell and warp cuts and blocks, let every cut you care anything about be soaked in oil at the bottom—the place most affected—and the trouble will be overcome. You can then lay the cuts on cold stones or presses, or in moderately warm places, with little or no risk of injury.—*The Type Founder*.

RAPID ELECTROTYPING.—A recent number of THE INLAND PRINTER contained a schedule of the time required by a New York establishment to electrotype a page of *The Voice*. The total time consumed was two hours and fourteen minutes. While this is a very creditable record it has been recently discounted by Osgood & Co., of Chicago, whose foreman, Mr. O. F. Nelson, is responsible for the statement that they recently electrotyped a page of the *Union Signal* in one hour and thirty minutes. The time was taken when the page was delivered to the molder, and included all the operations of molding, depositing and finishing, except curving. The plate was somewhat smaller than a page of *The Voice*, but the difference in size is not sufficient to materially affect the result. The shell was deposited with the aid of an agitated solution in forty-five minutes.

LINOTYPE METAL FROM OLD TYPE.—W. C. D., Charlotte, North Carolina, writes: "I have a quantity of old type and stereotype metal which I desire to convert into linotype metal. You would confer a great favor upon me by giving formula showing proportions of other metals to be used in this process." *Answer*.—If our correspondent has had much experience with linotype metal he must be aware of the fact that the ingredients require to be very accurately proportioned in order to produce results at all satisfactory. While it is true that type metal and stereotype metal are made of the same materials, i. e., lead, tin and antimony, the formulas of different makers vary so much that it would be impossible to say what proportions of each exist in the old metals. We advise you to exchange your old metal for new linotype metal and thus avoid the trouble, annoyance and probable disappointment which would result from an effort to utilize your old material. See THE INLAND PRINTER for November, 1897, for further information on this subject.

ASSOCIATION WORK.—During the past month local associations of electrotypers have been wholly or partially perfected in St. Paul, Minneapolis, Milwaukee, Indianapolis and Cincinnati. The Western cities are coming rapidly to the front in this matter of organization, and their example is worthy of emulation by the larger establishments of the East. Much of the interest

manifested by Western electrotypers is no doubt due in great measure to the efforts of the Chicago missionaries who by personal work and by the circulation of suitable literature have emphasized the need of association. The Chicago association stands ready to aid the work of organization in any legitimate way, and when requested will supply standard scales to any reputable house at a nominal price. The following is quoted from a circular recently issued from Chicago:

It is hoped that electrotypers in cities and towns where the number of establishments is not sufficient to form a local association will unite with the nearest association so that every electrotypist will be in position to keep fully posted regarding what is going on in the trade, not only in his vicinity but throughout the country. I shall be pleased to hear from anyone willing to join in our work of mutual interest, and if you desire the Chicago association will assist you in forming a local association if you have not already done so. Yours respectfully,
C. S. PARTRIDGE,
Secretary Electrotypers Association of Chicago.

SMALL ELECTROTYPING OUTFIT.—A correspondent in New York writes: "Will you kindly tell us if it is practicable to operate a small electrotype outfit in connection with a stereotyping outfit? We would not want to make a plate larger than



A WAR DOG.

8 by 12 inches and in most cases smaller than that. Please tell us what would be necessary. Would it be feasible to take the electricity obtained from an electric light wire or by a small battery? We need an electrotype outfit on a small scale."

Answer.—The only advantage which could be gained from the operation of an electrotype foundry in connection with a stereotyping foundry would be found in the fact that there are a few tools, such as the saw, shaver and trimmer, which would be available for both purposes; but, on the other hand, it would require unceasing vigilance to keep the two kinds of metals separate, and on this account it would hardly be practicable to employ the same machinery for finishing both stereotypes and electrotypes. Electrotype metal is soft and contains considerable tin. Stereotype metal is hard and contains little or no tin. A mixture of the two would be too soft for stereotyping and moreover would be difficult to cast without shrinking, while the combination would be too hard for electrotyping and would not adhere to the copper shell. An electrotyping outfit to make 8 by 12 plates would consist of a molding press, wax kettle and table, blackleading machine, dynamo and depositing vat, furnace and backing pan, saw, shaver, rougher, trimmer, rotary planer, shootboard and planes and drill. These tools are essential and their approximate cost would be about \$1,800. In addition to the above tools there are several others which are considered necessary in most establishments. Among them may be mentioned a leveling stand and blower for cooling the cast, a rotary pump for washing out molds, a set of body molds for casting type-high electrotypes of various widths, a jig saw for making mortises, a dovetailing machine, beveling machine and router. It would be impossible to use the current from an electric light circuit, for the reason that the tension is too high. Only one or two volts can be employed in electrotyping, whereas about 110 volts are required for the electric light. It would be feasible to use a galvanic battery (see INLAND PRINTER for July, 1897), but a small dynamo would be preferable in every respect and would cost little if any more.

NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

The following circular has been sent to members of the National Electrotypers' Association of America and to others interested:

NATIONAL ELECTROTYPERS' ASSOCIATION OF AMERICA.

446 PEARL STREET, NEW YORK, April 14, 1898.

DEAR SIR,—The affairs of the National Electrotypers' Association have prospered since organized. There has been a steady increase in the membership, and the interest of members has been maintained in a very gratifying manner.

The work that was contemplated when the National Electrotypers' Association was formed in Nashville, October 5, 1897, looked only to the promotion of the general welfare of the electrotypers' interest of the country, and its supporters were necessarily men of patriotism, who looked for no direct personal return.

In the national development of our work, however, we have come to many lines of activity of a purely practical, business nature, and the chief purpose of the association still is of the broadest character. We are gradually increasing our facilities for rendering personal service to the individual members.

I want to impress upon you, with all possible emphasis, the urgent necessity for the increase of our membership. Every electrotypist ought to feel a certain measure of responsibility for the welfare of our association, and for the increase of its possibilities for rendering efficient service.

The confidence of appreciation which induces a member to connect himself with the association ought to move him to make known to others the importance of the work that is being done and the need for more generous support. You owe it to yourselves to increase the earning power of the investment you have made in your business.

The aid which a single member can extend may seem small when viewed by itself; multiply it by hundreds and the result is enormous.

At our first convention, held October 5, 1897, in Nashville, Tennessee, a resolution was passed to leave all matters pertaining to the next convention of the National Electrotypers' Association of America to the Executive Board.

After careful consideration, the Executive Board has decided to hold the second convention in connection with the twelfth annual convention of the United Typothetae of America, August 23 to 26, 1898, at Milwaukee, Wisconsin, and, wishing to make the necessary arrangements in connection with this convention, would be pleased to know whether you or a member of your firm will attend; if so, request you to inform our secretary.

Yours respectfully,

F. A. RINGLER, *President.*

J. H. FERGUSON, *Secretary.*

CHALK-PLATE HALF-TONE.

Mr. Thomas Owen, of Houston, Texas, sends the accompanying illustration of his experimenting in chalk-plate, by which he has produced what he calls "chalk-plate half-tones." He takes a well-prepared chalk plate and rules it diagonally on the same plan as a screen plate is ruled, using a machine which



he has devised for chalk-plate ruling. The pictures are then outlined on the ruled ground with a pantagraph. A flat scraper is then used to work in the heavy shades. After the stereotype is made, the high lights are strengthened with a line graver.

SATISFIED WITH THE RESULT.

It gives us great pleasure to inclose check for advertising in your publication. We are delighted to receive so many inquiries, which we attribute directly to our ad. with you.—Weld & Sturtevant, printers' and bookbinders' machinery, New York.

SIX POINT SIZE OF JENSON OLD STYLE, JENSON ITALIC AND SATANICK IN COMBINATION

WHEN William Morris determined to become a printer he took up the technicalities of the craft with characteristic thoroughness. He began at the beginning, informing himself as to the best material and methods for making paper, learning how to make a sheet of paper himself. The result was the Kelmscott Press paper made by hand, of fine, white linen rags only, untouched by chemicals, and of the toughness and something of the quality of fine Whitman drawing paper. In *Designing His Types* he worked from new photographs of some of the best specimens of both gothic and roman founded by early printers. He studied and compared them, and designed two or three different shapes of type, beginning with the roman type modeled under the influence of Jenson, and described by Morris as the "Golden" type, and developing the more frankly gothic forms known as the "Troy" and the "Chaucer" type. His roman capitals are upon the best forms of the early Venetian printers. Morris was wont to say that he considered the glory of the roman alphabet was in its capitals, but the glory of the gothic alphabet was in its lower-case letters. *Walter Crane*, his personal friend and associate, in an appreciative review of Morris' labors in the arts and crafts, gives the foregoing facts, and tells of the events which led the great artist and socialist to attempt the revival of the craft of the printer and its pursuit as an art. Morris' Initial Letters are gothic in influence, and full of boldness in black and white quantities, with an abundant use of floral displays in close and agreeable relation to the rich borderings they are used with. The Kelmscott "Chaucer" he considers the monumental work of the Morris Press, the border designs being made especially for this volume, surpassing in richness and sumptuousness all his previous efforts and fittingly framing the woodcut designs of Sir Richard Burne-Jones. While many of the arabesque and initial letters were by Morris himself, he used initials by other artists upon whom he had so impressed the personality of his own work as to make it difficult to separate the one from the other. Yet one instinctively feels that Morris is the dominant spirit, the master mind, from whence came the original idea.



William Morris

New Size
Jenson Old Style

Manufactured by
American Type Founders Co.

In stock and for sale at all
Branches and Agencies

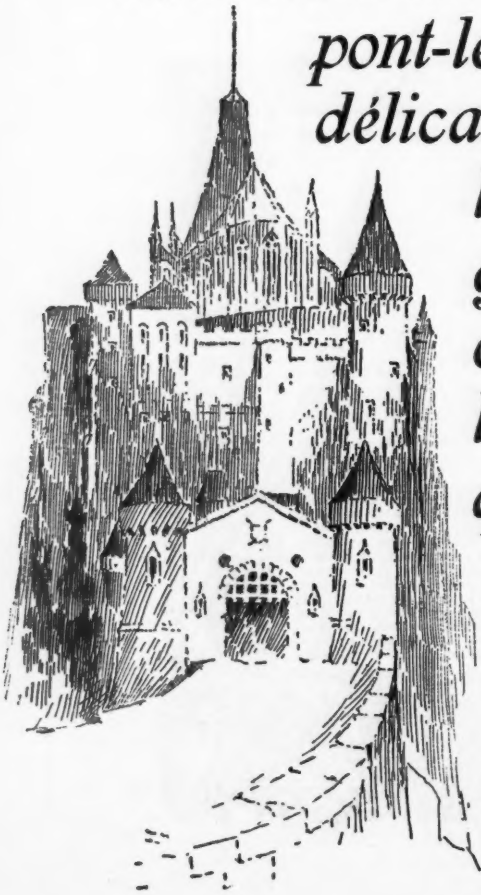
Six Point Jenson Old Style

35 A 50 a \$2.50

8-1



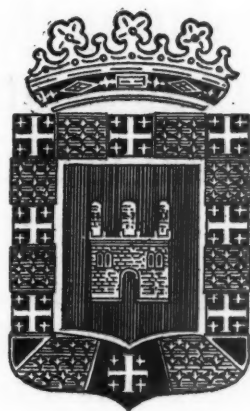
Les Caractères La Touraine
sont coupés d'après le genre de lettres
dont se servait le sculpteur français Jean
Goujon, qui se trouvait à la hauteur de sa
gloire au commencement du 15^e siècle.
Ses meilleurs ouvrages se trouvent dans et
aux environs de la Vieille Touraine, en
France. Il n'y a presque pas un château
avec ses tourelles, ses portes élégantes, ses
pont-levis massifs et ses colonnes
délicatement ciselées qui ne porte
l'empreinte de la main de ce
grand maître. Très souvent
c'est par le contour et la mou-
lure des détails insignifiants
qu'on reconnaît le pouvoir et
le mérite d'un grand artiste,
et ceci n'a jamais été mieux
prouvé que dans l'Italique
Vieux Style La Touraine.



THE AMERICAN TYPE FOUNDERS COMPANY makes Touraine Old Style Italic in three sizes, 30, 36 and 42 Point. Smaller sizes are now in process. Sizes, schemes and prices: 30 Point, 5 A 10 a \$5.00; 36 Point, 4 A 8 a \$5.50; 42 Point, 4 A 6 a \$7.25. n-1

THE INLAND PRINTER.

*Proofs from type lines of
Touraine Old Style Italic
Models by Jean Goujon*



*In stock and for sale at all
Branches of the American
Type Founders Company.*

Specimens of Priory Text Series

36 Point No. 2

5 A 8 a \$6.00

Words from Manchester, being the true relation of the battell fought, wherein the Lord Strange lost many men, as sent in a private letter.

12 Point No. 2

8 A 24 a \$3.19

An ordinance concerning the late rebellious insurrections in the County of Kent, whereby a committee is appointed from the said County, to seize all armes forthwith.

12 Point No. 1

12 A 32 a \$3.08

Sure methods of improving estates, by planting oak, elm and numerous other timber trees: necessity and advantage thereof, and their manner of raising and cultivating in all kinds of soil.

10 Point No. 1

16 A 40 a \$3.42

Bannad Art of Husbandry contained in seven large books; notes on the bettering and improving of all degrees of land, fertilizing the most barren soil, recovering it from all weeds, brushes, briars, and overflowing of unwholesome waters.

8 Point No. 1

16 A 44 a \$3.00

The History of the Holland Republick, from its original foundation to the death of King William, including also a particular description of the two United Provinces; profusely illustrated by the insertion of many old engraved portraits. Two volumes are bound together.

30 Point No. 2

6 A 10 a \$5.00

Declaration that all colonels, Captains, and other officers inhabiting the County of Kent, shall associate themselves in the mutual defence of each other.

18 Point No. 2

8 A 20 a \$4.00

History of that incomparable thief, known as Richard Hainam, relating the several robberies, mad pranks, and handsome jests by him performed. As it was taken from his own mouth, not long before his death. Also with his confession concerning his robbing of the King of Scots, and the Duke of Normandy.

14 Point No. 1

8 A 24 a \$3.64

Copy of an interesting dialogue between Experience and a Courtier, compiled in the Scottish tung, first turned and made perfect English, and now the second time corrected and amended according to the first copie, a work very pleasant and profitable to all estates, but chiefly to gentlemen, and such as are in auctorite: hereunto also are annexed certain other works.

MACFARLAND ITALIC

Cast on Standard Line and Unit Sets

➤➤➤ 20-Point + 18-Point <<<<

COMPANION TO ROMAN SERIES
Larger Sizes MacFarland Italic Will Follow
All Sizes Complete with Figures

EVER ONWARD!

While we face the battle,
While we tread the path,
'Mid the war-drums' rattle,
'Mid the tempest's wrath,
Let high thoughts of duty,
That no foe can tame,
Fill our minds with beauty,
Fill our souls with flame.

12-Point.

—Canon Farrar.

SOLDIER TO HIS LOVE.

True, a new mistress now I chase,
The first foe in the field;
And with a firmer faith embrace
A sword, a horse, a shield.
Yet this inconstancy is such
As you, too, shall adore;
I could ne'er love thee, sweet, so
much,
Loved I not Honor more!

10-Point.

—Richard Lovelace.

MACFARLAND ITALIC

Sizes and Prices

20-Point, 12a 6A, \$3.30
18-Point, 15a 8A, 3.20
16-Point, 16a 9A, 3.20
14-Point, 20a 10A, 3.00
12-Point, 26a 14A, 2.80
10-Point, 28a 14A, 2.50
9-Point, 28a 15A, 2.40
8-Point, 34a 16A, 2.25
6-Point, 40a 20A, 2.00
Patent Pending
6-Point Border No. 648
36 inch fonts, \$1.20

INLAND AGENTS

Damon-Peets Co.,
New York
Preston Fiddis Co.,
Baltimore
William E. Loy,
San Francisco
Gether & Drebert,
Milwaukee
Gwatkin & Son,
Toronto, Canada
Golding & Co.,
Boston, Philadelphia,
New York, Chicago

LONGING FOR ACTION.

Sing me a ringing anthem
Of the deeds of the ringing past,
When the Norsemen brave dared the
treacherous wave
And laughed at the icy blast.
Chant for me no tender love song,
With its sweet and low refrain,
But sing of the men of the sword and
the pen,
Whose deeds may be done again.

9-Point.

—Daniel O'Connell.

STRIFE'S USELESSNESS.

Our fathers watered with their tears
This sea of time whereon we sail;
Their voices were in all men's ears
Who past within their puissant hail.
Still the same ocean round us raves,
But we stand mute and watch the waves.
For what avail'd it, all the noise
And outcry of the former men?
Say, have their sons achiev'd more joys;
Say, is life lighter now than then?
The sufferers died, they left their pain:
The pangs which tortured them remain.

8-Point.

—Unidentified.

Wm. A. Schraubstadter,
President.

Oswald Schraubstadter,
Vice-Pres.

Carl Schraubstadter, Jr.
Sec'y & Mgr.

INLAND TYPE FOUNDRY

Inventors and Manufacturers of

STANDARD LINE TYPE

Nos. 271-219 Pine Street

Makers of
MacFarland Italic

Saint Louis

189

DE VINNE COMPRESSED.

CONGRESS AVENGES THE AMERICAN SAILOR

And brings Peace to the long Suffering Cubans

24 Point

**De Vinne Compressed**

Manufactured by

Barnhart Bros. & Spindler

and for sale by all our

Branches and Dealers.

Sizes and Prices.

8 Point, 25 A 40 a	\$2 25
10 Point, 25 A 40 a	2 50
12 Point, 15 A 25 a	2 75
24 Point, 8 A 12 a	3 50
36 Point, 5 A 8 a	5 00

60 and 72 point in preparation.

JOINT RESOLUTION PASSED BY CONGRESS.

8 POINT

"Joint resolution for the recognition of the independence of the people of Cuba, demanding that the government of Spain relinquish its authority and government in the island of Cuba and withdraw its land and naval forces from Cuba and Cuban waters, and directing the president of the United States to use the land and naval forces of the United States to carry these resolutions into effect.

"Whereas, The abhorrent conditions which have existed for more than three years in the island of Cuba, so near our own borders, have shocked the moral sense of the people of the United States, have been a disgrace to Christian civilization, culminating, as they have, in the destruction of a United States battleship, with 266 of its officers and crew, while on a friendly visit in the harbor of Havana, and cannot longer be endured, as has been set forth by the president of the United States in his message to congress of April 11th, 1898, upon which the action of congress was invited; therefore,

10 POINT

"Resolved, first, That the people of the island of Cuba are, and of right ought to be, free and independent.

"Second, That it is the duty of the United States to demand, and the government of the United States does hereby demand, that the government of Spain at once relinquish its authority and government in the island of Cuba and withdraw its land and naval forces from Cuba and Cuban waters.

"Third, That the president of the United States be, and he hereby is, directed and empowered to use the entire land and naval forces of the United States and to call into actual service of the United States the militia of the several states, to such extent as may be necessary to carry these resolutions into effect.

12 POINT

"Fourth, That the United States hereby disclaims any disposition or intention to exercise sovereignty, jurisdiction or control over said island except for the pacification thereof, and asserts its determination, when that is accomplished, to leave the government and control of the island to its people."

24 POINT BORDER NO. 219. 3 FEET, \$1.05.

AMERICAN TORPEDO BOATS

Soldiers Rapidly Moving South

36 Point

30 Point

SOLDIERS ANXIOUS FOR A BATTLE

Declare they will win the first Fight

THE LATEST WAR NEWS.

14 POINT

The great Roman general Fabius, won his battles by procrastination. Congress after procrastinating has at last passed resolutions which emphatically decrees that the Spanish yoke on the island of Cuba shall be broken. It means war unless Spain promptly withdraws her army from Cuba, and war means "Hell" as General Sherman once said. It is still hoped that war may be avoided as president McKinley is bending all his energies to accomplish the peaceful withdrawal of the Spanish forces from Cuba. War news requires strong type; Barnhart Bros. & Spindler's Superior Copper-Mixed type is strong, therefore war news requires Barnhart Bros. & Spindler's Superior Copper-Mixed Type.

Before this is published, the first battle may have been fought and a victory won.

18 POINT

24 POINT BORDER NO. 228. 3 FEET, \$1.05.



De Vinne Compressed

Manufactured by

Barnhart Bros. & Spindler

and for sale by all our

Branches and Dealers.

Sizes and Prices.

14 Point, 12 A	20 A	\$3 00
18 Point, 10 A	15 A	3 25
30 Point, 6 A	10 A	4 25
48 Point, 4 A	6 A	6 00

60 and 72 point in preparation

48 Point

FLOATING HOSPITAL

Expert Nurses Secured



Half-tone by
TEERY ENGRAVING COMPANY,
Columbus, Ohio.

A FRUGAL MEAL.

Overlay made by
Beck's Perfection Overlay Process.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.
L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch-und Steindruck (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. \$1.

La Revista Tipografica (bi-monthly), \$1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a de Guerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), \$1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleeker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8¼ by 11¼ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

We have, after careful consideration, decided to try a new plan in conducting this department. Our desire has always been to do the greatest good to the largest number of readers. Many very bulky parcels of specimens are received each month. The department has grown to such an extent that we can no longer enter into detail on every specimen contained in these large collections. We have been asked to try the plan of reprinting the entire wording of jobs on which criticisms are made. In order to do this the specimens for criticism must be limited to two from each patron in any one month, but patrons will be welcome to use the department every month, if they so desire. Wording of circulars and jobs containing a large amount of reading matter cannot be reprinted. Commercial work, title and cover pages, and all other work where the matter is not too profuse, the wording will be reprinted together with suitable criticism. This plan will not bar anyone from sending large parcels, on which we will give a general opinion, but the sender must designate the two specimens on which criticism is to be made. It is the intention to reproduce more specimens each month, and we hope our patrons will assist us as much as they can in the work.

C. W., Omaha, Nebraska.—The card is the best, both as to composition and color scheme.

R. T. HICKMAN, Spangler, Pennsylvania.—Your headings are all well balanced and finished.

W. T. MOORE, Unionville, Missouri.—Your specimens are neat and attractive. The presswork is good.

THE HERALD, Sidney, Iowa.—Your blotter is quite attractive. A lighter tint for the leaf would have been more effective.

L. HOOVER, Franklin, Tennessee.—Your work is not bad by any means. We see a little chance for artistic display on

the specimens you submit. We think you did very well, indeed.

BOHEMIAN BENEDICTINE PRESS, Chicago, Illinois.—Your specimens are all good.

P. C. DARROW, Chicago, Illinois.—Your specimens are of a pleasing and artistic character.

F. A. GEHRING, Rockville, Connecticut.—Both of your jobs evidence artistic treatment and are excellent specimens.

B. A. BROWN, Fairmont, Minnesota.—"To" and "Dr." too prominent on bill-head; otherwise this is an excellent job.

F. E. MUNGER, Hudson, Michigan.—As a whole your work is neat and attractive, both as to composition and presswork.

W. S. & L. H. BOWEN, Brookhaven, Mississippi.—The J. L. Storm bill-head, by Mr. James V. Bowen, is very good, indeed, and quite attractive.

RALPH W. SIMPKINS, Leeds, North Dakota.—Your bill-head is neat. Card in good form and successfully treated, both as to composition and presswork.

FRANK S. STUART, Binghamton, New York.—Your two programmes are typographic gems. They are correctly treated both in regard to composition and presswork.

JOHN THOMSON, JR., Vale, Iowa.—Your heading is well balanced and finished, but we would advise the omission of the waved rule between and underneath lines.

L. R. JONES, Clay Center, Nebraska.—Your specimen letter-head, which you designate "C," is better than the one styled "A." The composition on your jobs is very good, indeed.

CHARLES C. WOODRUFF, Whitehall, Illinois.—Your samples are neat, both as to composition and presswork. The display on the Whitehall Cook Book cover is forceful and harmonious.

JOHN W. PERON, San Diego, California.—You are still improving in your work. The heading of the Campo Commercial Co. is your best specimen. Both card jobs are excellent.

R. H. DIPPY, Philadelphia, Pennsylvania.—The specimens now before us are decidedly artistic. They also bear evidence of considerable originality as to treatment, both in composition and color schemes.

JOE W. COOPER, Savannah, Tennessee.—Your advertisement is an excellent piece of composition and your best specimen. The job you style No. 1 is good as to composition, but the shaded lines do not look well.

H. C. ORDWAY, Clinton, Iowa.—Your specimens evidence neatness and considerable artistic ability. The bent rule on the two card jobs should have been omitted. We reproduce the card of the Weston Café (No. 1). This is a good job, but

• Oysters any Style.
• Game in Season.

The " " " "
Weston Café,

F. E. BILLS, Proprietor.

Meals and Lunch at All Hours.
• Board by Day or Week.
• Furnished Rooms. . . .

No. 1.

CLINTON, IOWA.

has two small defects. The main line should have occupied a central position, and the bent rule should have been omitted. The line "Clinton, Iowa," is a trifle weak.

FRANK DIMOND, Winthrop, Minnesota.—Your work is not bad by any means, but you employ a trifle too large type for display lines, thereby giving it a crowded appearance. Be careful and do not get your lines too long. Send only two or

three specimens at a time. We can then review them in a much more satisfactory manner.

JOSEPH J. STONE, Greensboro, North Carolina.—Your blotter is attractive, but we think you could have made a better choice of wording. Your card is a neat piece of composition.

EDWARD J. NEWCOMBE, Danville, Virginia.—Your card is quite attractive, but too crowded. You also employ too many faces of type. The comparative statement of war forces renders your card a good advertising medium.

HASKELL BROTHERS, Ashland, Kentucky.—We think your ad. card good. The fact that it brought good returns and made you customers is an evidence that up-to-date, progressive advertising will pay even the printing office.

B. WALTER RADCLIFFE, Macon, Georgia.—As a whole your work is very creditable, and the specimens show evidence of artistic talent. We do not fancy your style of placing lines on "stair-step" plan in your stationery headings.

G. A. CROWDEN, Clinton, Illinois.—Your stationery headings are very good. The Bar Docket cover is artistic. The Greenwood card is good as to arrangement and balance, but inharmonious as to the selection of type. We reproduce it

Special Attention to Banquets and Parties.

W. H. Greenwood,
Caterer.

With
CRANG'S CAFE.

Clinton, Ill.

No. 2.

(No. 2). The name and town set in the same type employed for the word "Caterer," would relieve this job of its inharmonious appearance. We would advise you to become a member of The Inland Printer Specimen Exchange.

W. E. ARCHER, Cascade, Iowa.—The composition on your stationery headings and other work is neat. A better grade of stock would have helped its appearance. The colorwork on the cover is not good. Strive more after simplicity.

H. H. ROSE, Helena, Montana.—The covers for both pamphlets are very neat and attractive. The ads., however, could be much improved by the employment of smaller type. In some instances they present a crowded appearance.

B. G. HAMILTON, Ithaca, New York.—Neither of your jobs are well balanced. On Central Market heading the line "Fresh and Salt Meats" is not prominent enough; name of proprietor too prominent. Envelope corner, name of town too weak; proprietor's name too heavy.

W. C. PECK, Phenix, Arizona.—You have improved considerably in your composition. The work is of a superior grade and evidences considerable artistic ability. The presswork, by Mr. Beaaty, is also of superior quality. The color schemes are harmonious and artistic.

JAMES T. WHITEHURST, Troy, New York.—In the main, your specimens are all right as to composition. We cannot approve the plan of placing ornaments on the inside or outside corners of ruled borders. They destroy the neat, simplified appearance of the work. Do not use them.

J. J. BRINE, Lowell, Massachusetts.—Your advertisements are among the best that we have been called upon to review. They are very attractive and artistic as well. Your hand-filed borders are the best we have seen. While we cannot approve,

as a general thing, the practice of making this class of border, on account of the time involved, in your case the results have amply justified the time expended, giving the advertisements a stamp of individuality which it would be impossible to obtain in any other manner.

HENDERSON & DE PEW, Jacksonville, Illinois.—Your specimens, which you sent for the Exchange, are of a superior grade. They possess much originality, and the color schemes are very harmonious and excellently well carried out. These specimens will be appreciated by members of the Exchange.

WILL H. OLDER, Hinsdale, New York.—Considering your equipment, we think you did very well indeed with the school directory job. The Florets are too heavy for your title-page. The ad. of the Rochester Optical Company is the best. Your advertisement is all right for that class of publication.

THE COLUMBIA PRESS, Salem, Massachusetts.—Your specimens are all of superior quality. Do not make such things as "To," "Dr." and "Bought of" quite so prominent. We see that you make them as prominent as the firm name, which is wrong. They should not be accorded so much prominence.

J. AL MEISENBACH, La Salle, Illinois.—Your Nos. 1 and 2 hangers are the best, and are good examples of that class of work. Your commercial work is also very good, but we do not recommend the use of twisted rules. Many of your samples evidence artistic taste both as to composition and presswork.

OTIS A. SARGENT, Tacoma, Washington.—Your work is all of superior quality. Stationery headings, especially good. Heading of Tacoma Bituminous Paving Company is good, and the large amount of matter thereon successfully handled. Your most artistic specimen is the cover page for Caldwell Brothers.

LYTTON ALLEY, Nashville, Tennessee.—You deserve much credit for the excellent composition on your ads. We repro-

JOHN B. RANSOM,
JOHN W. LOVE,
M. F. GREENE.

JOHN B. RANSOM & Co.

MANUFACTURERS
AND WHOLESALE

Lumber

Rough or Dressed
**POPLAR, OAK,
CEDAR, ASH, CHESTNUT,
WALNUT.**

Nashville, Tennessee.

No. 3.

duce one of these (No. 3), which is an excellent example of forceful display and correct whitening out.

ALFRED D. CALVERT, Philadelphia, Pennsylvania.—We are pleased to note that you have received so much benefit from

this department. We think you would derive much more benefit if you would have your name enrolled as a member of the Specimen Exchange. Your folder jobs are very neat as to composition.

F. C. MEYER, Chicago, Illinois.—Your work evidences considerable improvement over the last parcel of specimens. We are pleased to note this improvement, and are confident that, with your persistent study, you will attain as much efficiency in job composition as you already have done in advertisement work.

W. E. STOOHOFF, Marshfield, Missouri.—The No. 4 Turner heading is the best, although there is not much choice. Nos. 1 and 2 have the fault of not giving enough prominence to the firm name, in addition to the shaded text type not being suitable for this class of work. On the No. 5 heading, had the line "Shelf and Heavy Hardware" been set in about 18-point

be placed between the two top lines. "Job Work" should be set in capitals of the same font employed for "A Specialty." "General Printers" should be set in Sylvan text, about 24-point, and the main line reduced to 36-point Sylvan.

WILLIAM P. CANTWELL, Marlboro, Massachusetts.—Remick heading, line "Breeders of" too prominent. The wording on this heading is faulty; should have been so worded as to have given considerable prominence to "White Plymouth Rocks"; ornaments at each side of main line should have been omitted. Estabrook heading, not good at all; too much ornamentation; too many type faces; type inharmonious. Estabrook bill-head, very good indeed. Sixth Regiment heading, excellent.

A SUBSCRIBER in New York City sends us the price list of, a concern offering to print business cards at 76 cents per thousand, bill-heads at 99 cents and 10,000 circulars for \$3.49. The

W. A. TURNER.

A. F. TURNER.

W. A. TURNER & CO.

DEALERS IN

SHELF AND HEAVY HARDWARE,

STOVES, TINWARE, QUEENSWARE, GLASSWARE, &c.

A FULL LINE OF WIRE AND NAILS.

Marshfield, Missouri,

189

No. 4.

W. A. TURNER.

A. F. TURNER.

W. A. Turner & Company,

DEALERS IN

SHELF AND HEAVY HARDWARE,

. . . Stoves, Tinware, Queensware, Glassware, &c. . . .

A FULL LINE OF WIRE AND NAILS.

Marshfield, Missouri,

189

No. 5.

gothic caps, and the rule panel been omitted, the job would have been very creditable indeed. The same criticism would hold good as to statements. Your envelope corner is very neat and tasty. The display on the blotter too weak. We reproduce Nos. 4 and 5 in order to make clear our meaning to the majority of our readers.

J. J. RAFTER, Hartford, Connecticut.—Your specimens are excellently well treated. The composition is first-class; press-work of superior order; color arrangement very harmonious. The folder for the Washington Commandery, K. T., is very artistic. Specimens are all of an artistic character, but the one above mentioned is the best.

JOHN J. O'BRIEN, Erie, Pennsylvania.—Your work possesses considerable artistic merit. You employ rather large type in some of your display work. Too much border is employed on your Kessler card. The ornamental work on card of Illig Brothers is not good. Your business card is artistic and your best specimen.

THE ENTERPRISE PUBLISHING COMPANY, Lancaster, South Carolina.—Your letter-head is well balanced. A lead should

firm that does this work styles itself "Artistic Printer." The circular is anything but artistic. The work done by this concern is dear even at the seemingly low price quoted.

GEORGE S. MURPHY, Mount Vernon, Ohio.—Considering your experience, we think that you have bright prospects before you. Such jobs as the folder for the Knox Building and Loan Co., cards of the Kenyon Dramatic Club, St. James Hotel and headings for Forbing Bros., N. B. Horn and Mount Vernon Public Schools are the ones to pattern after. These are your most artistic specimens. Do not send so many samples. Send one or two at a time and send them frequently. You will derive more benefit in this way. You will find it much to your profit if you become a member of the Specimen Exchange.

PHIL A. KAUFER, Red Lake Falls, Minnesota.—The type employed for officers' names on the Auditors' heading is too large. It presents a more crowded appearance than it would had these names been leaded. The memo. heading is the best. It is quite neat, but the names at the left side should have been leaded. Your letter-head is faulty in the make-ready. The tint is entirely too strong. It should have been

much lighter. Less impression should have been given the tint-block. The type is not harmonious. The two top lines are too large, also the line "Official Paper, City and County."

W. W. WHETSTONE, Cherryvale, Kansas.—Your card is original and very attractive. The work on the card of the Cherryvale *Republican* is excellent, but we do not approve the plan of putting so much work on jobs of this character. It is all right to do this, providing you have plenty of time; but it would require a very high price to cover the cost of a job like this.

FRED R. MARVIN, Carsonville, Michigan.—The letter-head by Mr. N. P. Fraser is very good as to design, but poor as to color scheme. The words "Office of" should have been omitted. A very light tint for the border, working it all in one tint, and using a good bright red for the initial letter, with the other wording in a deep bronze-blue, would make this a very good job.

G. S. F., Alexandria, Louisiana.—February blotter is best. Type work on statement of Rapides Bank, neat and attractive. Do not employ curved lines on your stationery work. We regret our inability to review such large parcels of work as you submit. Send one or two specimens at a time, and send them often. In this way you will derive much more benefit from the criticisms.

T. C. MOORE, Memphis, Tennessee.—Your business card is an excellent piece of composition, and the best example submitted. As a rule you use too large type for display lines. Where plenty of white space is allowed, small lines show out to excellent advantage, and prevent a crowded appearance. The opening card is well displayed, but faulty as to arrangement. It is too "ragged."

W. D. ISAACS, Franklin, Tennessee.—Considering your experience your composition is quite creditable. The presswork is not good. We reproduce your envelope corners to illustrate a common defect in this class of work. No. 7 would

SMITHSON & KENNEDAY.
...DEALERS IN...
DRY GOODS, NOTIONS, SHOES
...CLOTHING, ETC.
FRANKLIN, TENNESSEE.
No. 6.
IF NOT DELIVERED IN FIVE DAYS RETURN TO
HEARN, McCORKLE & LANE.
...ATTORNEYS...
FRANKLIN, TENNESSEE.
No. 7.

be an excellent job, and in good form, had more prominence been accorded the town and State. This is an important matter. The address should always have considerable prominence. No. 6 has the above fault, with the additional one of separating the town from the State; this is always objectionable.

"BOB," San Francisco, California.—The trade always has been, and probably always will be brought into competition with the "cheap" printer. We have tried on several occasions to figure out how these concerns can make a profit on work which they quote at less than "sweatshop" prices. However, there is every indication that consumers of printing are becoming educated in matters printorial. Consequently there is really less danger to be apprehended from this class of workmen. Surely no self-respecting user of printed matter would think of

accepting work of equal quality to that of the price list you sent.

E. A. COOK, Santa Cruz, California.—As a rule, your composition is quite good. The color scheme on the Adams card is faulty. We can see many evidences of artistic talent in your work, but you need coaching in many things. We would advise you to send one or two specimens at a time, and send them frequently. In this manner you will get much more satisfaction, as we cannot criticize large parcels of work except in a general way.

WILEY & DANFORTH, Vermillion, South Dakota.—The specimens in your book of samples are all neat, well balanced and finished, together with harmonious color treatment. There are one or two faults in the composition. We reproduce the heading of Dunlap Brothers & Co. (No. 8), which in the main is an excellent job. We reproduce this heading in order to

Dunlap Bros. & Co.



Dealers in

GENERAL MERCHANDISE

Dry Goods,
Groceries,
Glassware,
Crockery,



Hats,
Caps,
Shoes,
Etc., Etc.

Vermillion, S. D., 189
No. 8.

show a new plan for the "General Merchandise" headings. The faults we refer to are the capital letters "G" and "M." We would not use initials of this character in conjunction with Jenson. The main difficulty arises in the illegibility of the letter "M." The date line is too weak. It should have been larger and more prominent. Your programme is very neat and tasty.

A. L. LAING, Seattle, Washington.—The composition on the prospectus of the Eagle Tunnel and Mining Company is excellent; the color scheme is good. The same is true of your card. The word "coöperative" should have been set in Jenson. There seems to us no license for the employment of two faces of type for the firm name. Your circular is neat and artistic. The cover of the *American Forester* is very artistic, both as to composition and presswork.

H. E. P., Denver, Colorado.—The main trouble with the Lee-Kinsey cover was in the use of too many type faces. The hand-filed pointer should have been omitted. The words "Everything for the Farm and Garden" should have been smaller. The general plan of the job is all right. Try and use a little more light-faced type for your unimportant wording. This plan is almost as good as that much white space, and helps out the display, making it more forceful. The plans of all your jobs are good, but you use type for display which is nearly the same size throughout. Do not attempt to make too many display lines.

SPECIMEN EXCHANGE NOTES.

THE membership of The Inland Printer Specimen Exchange is growing rapidly, and much interest is being taken in it. Case No. 1 was started out April 2. The first person to receive it was Mr. George Hahn, manager *Evening Journal*, Plymouth, Indiana. For the present this case will circulate in Indiana, Illinois, Iowa and Wisconsin. Case No. 2 was placed on exhibition at the Y. M. C. A. rooms, Springfield, Ohio, and has started its trip through the East. The Springfield, Ohio, daily

papers devoted space to setting forth the advantages of this educational feature. Springfield Typographical Union, No. 117, took an active stand on the question of trade education

membership by those who contemplate joining the Exchange cannot be too strongly urged.

LETTERS have been received from many readers of THE INLAND PRINTER, asking whether it is necessary to have their names on the mail list in order to become members. Persons who get THE INLAND PRINTER from our agents are entitled to the service as much as though they subscribed direct.

GEORGE HAHN, of the *Evening News*, Plymouth, Indiana, who was the first person to receive The Inland Printer Specimen Exchange Case No. 1, says: "The novel idea of thus sending out the samples received by you for criticisms, made in the various numbers of THE INLAND PRINTER, ought certainly to prove of inestimable value to all those fortunate enough to be on the Exchange list. While some may be disappointed at there not being more specimens of truly high-art work (as I was at first), yet I plainly see now that for the average printer the samples nicely cover every line of work that comes to an ordinary office. The writer has certainly received benefits worth many times the cost of having the work sent here, and feels positive not one of the 'fortunates' will feel otherwise. You certainly deserve praise from all for the convenient way samples are labeled. I thank you for your courtesy and wish the scheme the unbounded success it merits."



and urged its members to take advantage of the case on exhibition at the Y. M. C. A.

SECRETARY FRASER, of the Springfield, Ohio, Y. M. C. A., complimented THE INLAND PRINTER on its unique scheme for trade education. He considers it an excellent educator, and said the case proved a great attraction.

FINE PRINTING.

A BOX OF SELECT SPECIMENS ON EXHIBITION AT
Y. M. C. A.

There is now on exhibition at the Y. M. C. A. rooms a box of exchange specimens of fine commercial printing which was sent to this city by the publishers of THE INLAND PRINTER. The box will remain here but a few days, when it will be sent east, to be placed on exhibition in several of the larger cities. This rare display of artistic workmanship was collected through its being sent to THE INLAND PRINTER for criticism. Many of these samples have undergone several revisions, until they at last suited the eye of the expert critic. Everyone who is interested in work of this character is cordially invited to call at the association rooms and inspect the exhibit.—*The Sun, Springfield, Ohio, April 5, 1898.*

THE INLAND PRINTER has collected, from all parts of the United States, specimens of various kinds of printing. This unique scheme of trade education is in a substantial case, which travels to printers, who are members of the Exchange, in all parts of the United States. This is a happy idea, which helps both ways and pleases all.—*Daily Democrat, Springfield, Ohio.*

THE INLAND PRINTER has inaugurated a new plan for the benefit of up-to-date printers in arranging for an exchange of approved specimens from all parts of the United States, with criticisms and suggestions from the best authorities, the entire collection to be circulated among the printers who desire them. Mr. George Hahn, of this office, was complimented and honored by being chosen as the first one to receive the collection, and with it he has received a letter expressing a high regard for his excellent taste and judgment. Mr. Hahn has made a deep study of the technical processes entering into the printer's art, and has an expensive library pertaining to the subject.—*Evening News, Plymouth, Indiana.*

THOSE printers who have had an opportunity to examine the contents of The Inland Printer Specimen Exchange cases realize the great worth and importance of this educational feature. It is thoroughly appreciated, and the membership is destined to be larger than expected. The importance of early

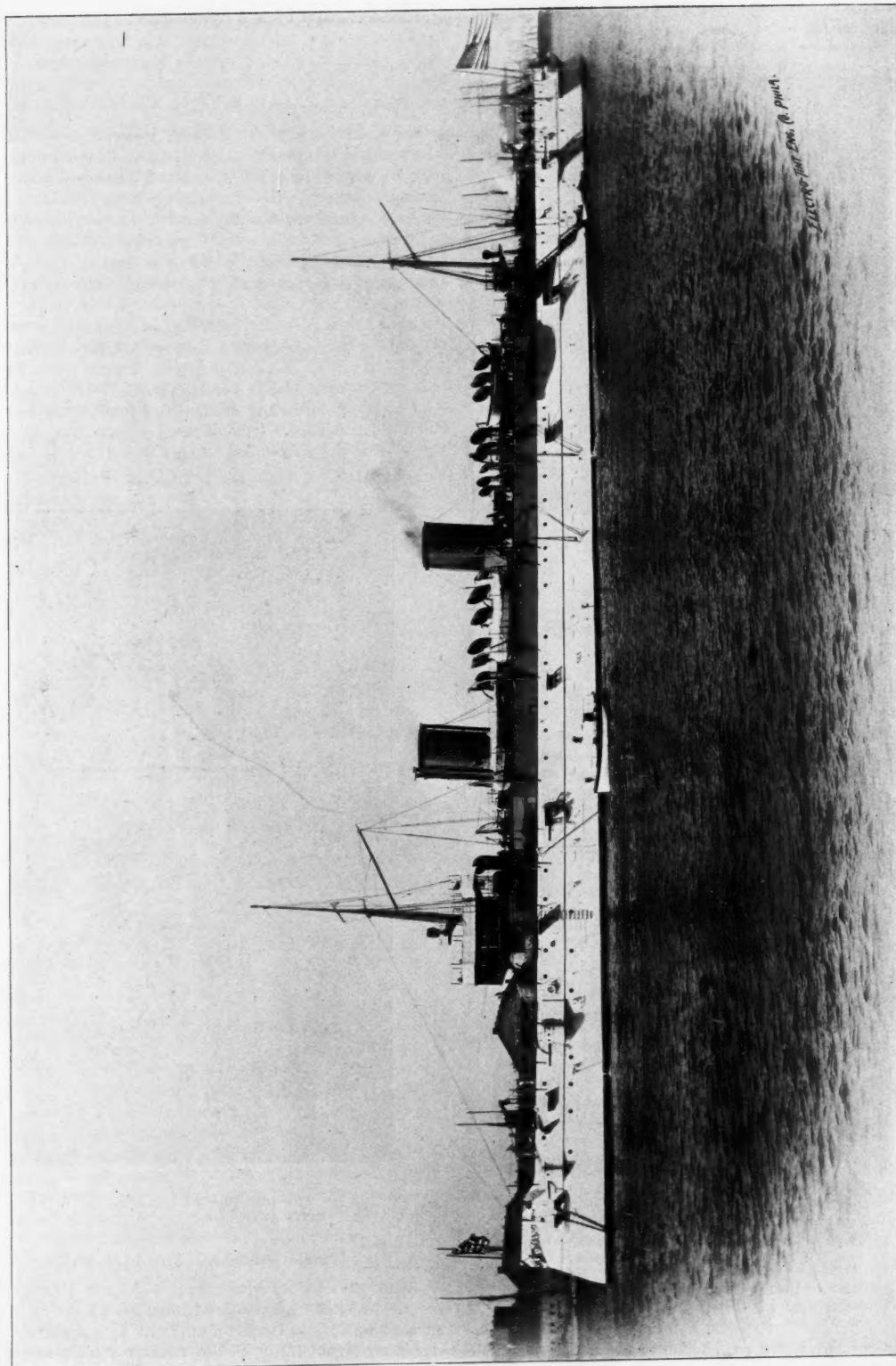


Photo by E. C. Pratt, Aurora, Ill.

"I'M JUST ONE YEAR OLD TODAY."

WHAT AN ENGLISHMAN SAYS.

Send THREE COPIES MONTHLY until you hear to the contrary. I reckon I know a good thing when I see it, hence my subscribing to THE INLAND PRINTER. It is a marvelous production. Again I say, please remember what is underlined above, and don't worry me with any more renewal notices, please. The bound volumes eventually came to hand, and gave great pleasure in a perusal thereof.—*W. J. Beeby, 106 Kettering Road, Northampton, England.*



Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
127 Race street, Philadelphia, Pa.
(Duplicates for sale.)
A full line of war ship cuts in stock.

UNITED STATES CRUISER MINNEAPOLIS.

Overlay made by
Beck's Perfection Process.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edw. L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), \$2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

American Process Review (monthly), \$1 a year; 10 cents a number. Edited by George W. Gilson. Nesbitt Publishing Co., Ltd., Toronto, Canada.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), \$1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), \$4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

Photogram (monthly), 4s. 6d. or \$1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer (monthly), \$1.25; *Junior Photographer* (monthly), \$1.50; *Practical Photographer* (monthly), \$2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. \$2.50.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces are progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. \$1.

WHITE FOR RETOUCHING PHOTOGRAPHS.—A. P. Norman, Springfield, Ohio, writes: "Please advise me of the best white to use in retouching photos. I have used W. & N. Chinese white, but it seems to me there must be something better. I get along very well with the Chinese white, but as I have heard there is something better, I apply to you." *Answer*.—Albanine is the white you are looking for. It is a liquid, comes in bottles and photographs a pure white.

AS TO TRANSFERRING PRINTS DIRECT TO ZINC, "Printers and Publishers," Berlin, Ontario, ask: "Would you kindly inform us through your valuable paper how to transfer a print to zinc so that we can dust on the powdered resin without tracing the transfer with special ink? The recipe we have has to be traced before it will hold the resin, and we find this very hard to do on fine work." *Answer*.—It is impracticable to transfer a print direct to zinc, all the recipes you may purchase to the contrary, notwithstanding. It is only by photographic reproduction that this work can be done as "process" workers do it. Your better plan would be to turn such work over to the nearest photo-engraver to do for you.

A NEW SCREEN PLATEHOLDER.—The Scovill & Adams Company, of New York, have been kind enough to submit a first view, as it were, of a new screen and plateholder, which, to say the least, is a wonderful piece of mechanism. It combines the following movements in a single holder: Like other screenholders, the screen can be moved any distance from the sensitive plate; but there is an arrangement on the outside of the holder whereby the screen can receive a parallel microscopic displacement to either side. And by turning another screw, also on the outside of the holder, either the screen or

the plate, or both, may be revolved to any angle with each other, the latter being an invaluable aid to the three-color process worker. It is probable that this new holder may bring about new features in half-tone work, for the possibilities of it in the hands of a scientific man are numerous.

SPECIMENS RECEIVED.—Among the examples of process work received, those deserving special notice are the price list and catalogue of specimens of photo-collography issued by J. Royer, Nancy, France, and an album of views of Adelaide, Australia, printed from half-tone blocks by Hussey & Gillingham. Paul Olchia, Strelao, near St. Petersburg, Russia, forwards a query that is not quite intelligible. If he will repeat it and explain his difficulty with more fullness, he will be replied to.

THE STRENGTH OF THE WET-PLATE DEVELOPER.—A. W., Boston, Massachusetts, wants to know if there is any absolute rule as to the proper amount of iron in the developer?

Answer.—It is presumed that you use a 40-grain-to-the-ounce silver bath, in which case the amount of protosulphate of iron



POST STAMP DESIGN.
By Grasset.

can be from 20 to 30 grains, hydrometer test. It was formerly the practice to use 1 ounce of iron to 16 ounces of water, with 1 ounce of acetic acid No. 8. Now the proportion of acetic acid remains the same, but the amount of iron is usually 1 ounce to 24 ounces of water. The iron, it must be remembered, together with the free silver on the plate, forms the image on development, while the acetic acid acts as a restrainer of the developing operation.

AN INTERNATIONAL PHOTOGRAPHIC EXHIBITION.—Photo-engravers will find much to interest them in the International Photographic Exhibition, being held at the Crystal Palace, London, England, from April 25 to May 14. It is projected under the auspices of the Royal Photographic Society. It has received the patronage of many distinguished men, and will be opened by the Prince of Wales in person. Section V of the Classifications makes provision for exhibits of photo-mechanical work, including photogravure (intaglio), line and half-tone photo-engraving, collotype, photo-lithography, photo-zincography, Woodbury-type, etc., together with letterpress printing, which includes half-tone work, journals and books produced partially by photography, drawings made specially for photographic reproduction, textile and paper staining processes, and photo-mechanical three-color printing processes.

TO TRANSFER PEN-AND-INK DRAWINGS TO TYPE METAL.—"Label Engraver," Brooklyn, New York, wants to know if there is any method of transferring pen-and-ink drawings to type metal. He wants to use tracing paper to draw on if possible. *Answer*.—The following will be found a perfect

method of doing what you want: Grind a stick of india ink in a saucer containing a weak gum arabic solution; the ordinary mucilage diluted with a little warm water will answer; add to this an equal part of a sixty-grain to ounce nitrate of silver solution; grind the whole with the india ink stick until it makes a solution that will flow well from the pen. Draw with this on the tracing paper. Smear the type-metal block with a slight coating of mucilage, turn the drawing face down on the mucilage-covered moist type-metal block, rub on the back of the drawing until it is brought everywhere in intimate contact with the block. On peeling off the tracing paper the design will be found in black lines, and in reverse, as wanted, on the metal block.

IS PHOTOGRAPHY AMONG THE FINE ARTS?—Mr. Joseph Pennell, in the December number of the *Contemporary Review*, says it is not, and of course that settles it. He does, however, condemn the modern fuzzy, out-of-focus, impressionistic, gray-toned photographs, that are presumed to be artistic, but give



DECORATIVE ILLUSTRATION.
By John Sloan.

the process worker so much trouble in reproducing. We will all agree with him in the following: "The old idea was to produce a straightforward photograph, as direct and clear and true as possible; a photograph that was of some use as a record. The new revolutionary photograph is one that has upon the surface a vague resemblance to a poor photograph of a charcoal, a sepia or a wash drawing to an aquatint or a water color. The photographer plays with his print until it is neither the photograph it ought to be nor the drawing he would like it to be. Photographers might to their profit remember that the best work in photo-engraving—the one photographic contrivance that comes in direct connection with art—is done by men who were first artists and then afterward turned to photography." Young men who wish to succeed at process work should ponder on this last thought of Mr. Pennell's, for the future of their business will more and more fall to those possessed of inherent artistic talent or whose hands and judgment have been trained in the art schools.

DRAWING DIRECT ON ZINC.—Charles Dittrich, Leominster, Massachusetts, writes: "Lately I have been experimenting with zinc etching for newspaper cuts. To begin I make my drawing directly on the zinc with etcher's ink, diluted with turpentine, then etch as usual, using dragon's blood; but I find that I cannot retain a good smooth surface to some of the lines. The acid seems to eat through the ink without my being

able to notice it until I have washed the ink off, so I thought that possibly you could tell me through your paper what kind of ink would be best to use to draw on the zinc. Also, how to prepare the zinc before drawing. I inclose a sample of etching so that you can get my idea." *Answer.*—The results you inclosed show that you are proceeding properly except that you use hard and impure zinc. The pure zinc, costing but 16 cents a pound, is the cheaper in the end, for it requires a much weaker acid bath to etch it, the fumes during etching are much less and the results are much finer. In etching hard zinc, the acid bath is required so strong that it penetrates the protective coating. After polishing pure zinc with charcoal, flow it with a weak solution of caustic potash, rinse the latter off and dry the zinc plate quickly. It is then ready for drawing upon. Proceed as you have been doing, only use 1 ounce of 40° Baumé nitric acid to 20 ounces of water for the first etching, and your trouble will be ended.

REPAIRING BROKEN GLASS GRADUATES.—"Superintendent," San Francisco, writes: "We break one of our glass graduates every now and then, so much so that I am ashamed to order new ones through our business office and stand the kick that is always coming over it. We had an etcher from the East who had a cement he made himself, that would repair the worst case of broken graduate you ever saw. He was unable to repair himself when he came to work, all broken up, so I had to let him go. Now I wish I knew how he made that cement—if he did make it. If you can give an old-time reader of your columns any information, it will be appreciated." *Answer.*—All process men have at hand two cements, the best of their kind. One is the india-rubber cement, used in turning negatives; for repairing a bicycle tire, or a rubber overshoe, or putting on a leather patch it is unequaled. The other cement is best adapted for glass, and is the enamel solution. The edges of the glass pieces should be cleaned perfectly. Dilute the enamel solution one-half with water. Paint the edges of the glass to be joined with this enamel solution, bring the broken parts together and clamp or tie them tightly. While the parts are thus firmly pressed together, place the whole in the sunlight for a day or two, when it will be found the glass pieces will have adhered and will stand ordinary washing in water without coming apart. If your late etcher exposed the graduates he repaired in the sunlight, after using his secret cement, then this is the principle he worked on.

HANNIBAL GOODWIN, of Newark, New Jersey, in patent No. 600,688, describes a photo-mechanical plateholder, having most sensitive devices for adjustment of the screen with reference to the plate. Within the box *a* are the racks *3*, the supporting frame *13*, and the screencarrier *b*, micrometer screws being provided at the sides for the adjustments. The inventor



says: "The objects are to obtain a plateholder which provides for holding the focusing glass, and thus dispensing with the framed carrier for said glass; for holding the sensitive plate fixedly without the usual spring at the back, and thus allowing thin plates to be used without danger of either breaking or bending and coming in contact with the screen in front; to obtain the minutest micrometrical shifting laterally of the position of the sensitive plate during exposure in order to accentuate the contrasts between lights and shades while copying subjects; to secure the longitudinal shifting of the plate to any desired distances from the minutest to the greatest possible within the limits of the holder; to secure the rotary movement of the plate in order to form, from lines in the front screen, or in the subject being copied, intersecting lines in the negative of all desirable degrees of angularity; to secure, in conjunction with suitably proportioned masks occupying the place of the front screen or

combined therewith upon one and the same sensitive plate, several differently posed portraits of the same person or several negatives of different subjects, and to provide other adjustments for other purposes desired by process photographers."

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINTYPE OPERATOR'S COMPANION: a treatise on how to operate and care for the lintype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Lintype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

THE Brooklyn *Eagle*, and also the Brooklyn *Times*, pay 15 cents per 1,000 ems to their operators.

THE Grand Forks (N. D.) *Plaindealer* is reported to be upon the eve of adopting the linotypes.

THE Hudson County (N. J.) *Dispatch*, town of Hudson, has installed an additional Thorne machine.

THE Greater New York City Directory is being set upon six linotypes, running day and night, by the Trow Company.

WARREN C. BROWNE is suing the Empire Typesetting Machine Company for \$5,000 damages. Cause—breach of contract.

THE March and April numbers of the *Printer and Book-maker* were set entirely upon the lintype, using Brevier Old Style No. 1.

THE directors of the Mergenthaler Lintype Company have declared the regular quarterly dividend of 2½ per cent, and an extra dividend of 2½ per cent.

FOUR additional linotypes were installed in the New York *World* office during March. In preparing for war, linotypes are now as important as gunpowder.

THE Empire machines have recently been installed in the composing rooms of C. W. Bardeen, Syracuse, and in A. T. Brown Printing Company, Buffalo, New York.

THE Syracuse (N. Y.) *Catholic Sun* is now being printed on the machines of the *Sunday Times*, and four of the *Sun's* former force are at leisure, much to their disinclination.

GEORGE WILSON, of St. Louis, a well-known proofreader, and more recently an operator, has gone to the Klondike. He carries with him the best wishes of his many friends.

THE question of whether a compositor is to be allowed to take care of a machine office where there are more than three machines is being discussed by the Executive Committee of New York Typographical Union, No. 6.

A DIRECTORY of composing machine operators is under preparation by the Oldham Publishing Company, Huyler building, Washington, D. C., who will be glad to receive the name of every operator of composing machines.

INVENTOR Severin has furnished a Chicago journal a machine with one of his compressed air attachments to displace the pump plunger. All parties are well satisfied with it, and several other plants in Chicago will try it shortly.

THE Des Moines (Iowa) *Weekly Globe*, heretofore set on machines, is now hand-set, and employs from three to four compositors a few days a week. It is also reported that the *Tribune* and the *Gazette*, of the same city, will return to hand composition.

THE ABILITY OF THE OPERATOR.—J. S., of Chicago, asks what is the capacity of the Empire typesetting machine for

work? *Answer*.—The capacity of the composing mechanism of this machine is limited by the ability of the operator. They guarantee an output of "4,500 ems per hour or no sale."

A PECULIAR and painful accident occurred to Will Newberg, machinist on the Austin (Texas) *Statesman*. While replenishing a metal pot he got the thumb of his right hand between the large gear segment and the cap over the mold-shaft support, taking off the first joint of the thumb.

L. K. JOHNSON and A. A. Low have another patent this month on the machine for delivering type in groups of complete words or syllables from type channels, in a convenient manner to be received by the fingers of the compositor and placed in the stick. It is No. 599,390, and deals with the movement of a type-forwarding blade and what is termed a gravity latch.

A "STYLE" recently posted told the operators of a certain office not to use the word "till," but to make it "until." The injunction was literally obeyed by an operator who operated as follows: "The boy is incorrigible, and the police say he has been arrested before for tapping a 'until.'" And the head proofreader received another setback in his desire for pure English.

BEN C. JONES & Co., of Austin, Texas, have been awarded the contract to print the Laws of Texas from 1822 to 1897, inclusive; ten volumes, about 1,500 pages per volume, about 15,000 pages in all, something like 1,500 copies per volume. Two forces of machine operators are now at work on the contract. This is the largest lump contract ever undertaken by a Texas concern.

THE Philadelphia *Saturday Evening Post*, the oldest newspaper in America, has been purchased by Cyrus H. K. Curtis, of the *Ladies' Home Journal*. The *Post* has been published since 1728. Between that date and 1765, while it was called the Philadelphia *Gazette*, it was edited by Benjamin Franklin. The *Post* is now being set upon Thorne typesetting machines by the Curtis Publishing Company.

AN amendment before the Detroit union proposes to give operators the prerogative of naming their own subs, a privilege which it is said is now denied them, in spite of the international law. Another amendment provides for a reduction of 10 cents per thousand in the price of hand composition in weekly newspapers and book offices. The promoters of this amendment hope to secure for the out-of-work compositors some of the work which is now set up by machines.

D. L., Baltimore.—From your inquiry, which is not made very plain, I judge you have reference to the little pawls at the opening of the elevator jaw. If this surmise is correct, then you must keep these pawls clean and working freely so that the upper ears of the matrices are sure to be held by them, or the matrices will fall out and catch on the right-hand casting pawl. If the points of these little pawls are blunt, file them sharp and cut the slots in them a little longer so that they will set down farther.

BURS, ETC.—In answer to "Machinist" in last month's notes we spoke of a Los Angeles, California, party who advertised a tool or device which remedied matrices affected with burs, disclaiming any knowledge of its merits. Mr. A. S. O'Neil, northeast corner First street and Broadway, Los Angeles, California, we now learn is the inventor in question. Mr. O'Neil advises that he will be glad to send circulars, and descriptive matter to prospective purchasers, and that his goods are returnable without expense to purchaser if there is dissatisfaction from any reason whatever.

CLEAN THE FRICTION PULLEY.—M. A., Altoona, Pennsylvania, writes: "The friction pulley will slip upon one of my machines, and although I have tightened it somewhat the trouble continues. Will you kindly inform me if further tightening would cause harm to the machine?" *Answer*.—The friction pulley is to prevent damage to the machine and you must not tighten it. The trouble is probably caused by oil

getting between the friction surfaces. Wipe off all oil and accumulations thoroughly from the inside of the pulley and your trouble will likely disappear.

WHY is it that so many operators nowadays apply to the business managers and editors for situations? We frequently see letters addressed to such recommending that the bearer be given a situation. Operators have no more rights than compositors, who would promptly be called down for any such proceeding on their part as application to the front office for a job. If the machines are responsible for this procedure, and we believe they are, then we can look for our composing rooms to be filled with the veriest kinds of incompetent nondescripts, and the art of printing become a thing of the past.

MR. WALTER A. MCCALL, assistant to President Dodge, of the Mergenthaler Company, has inaugurated many new business methods for simplifying the handling of the immense volume of business done by this company. He has systematized every department in detail in such a complete and methodical manner that this great concern is enabled at all times to trace the conditions even of the minutest transaction. Mr. McCall is also making many friends among the printers who have business dealings with him by his evident desire to assist them in their perplexities arising from the transitory state which the adoption of the linotype imposes upon them.

R. M. BOUTON, Norwalk, writes: "Your department in THE INLAND PRINTER is very interesting and instructive to me, and for the benefit of others I give my 'testimony.' I had the same trouble that 'R. S. T.' has had about column rules working up in linotype matter. After trying several methods with but little success, the difficulty was finally overcome in this way: Dress down the column rules with a file to the level of the molds or matter of machines. It is a delicate and difficult matter to dress the entire length of the rule to a nicety in this way the first time, but a little care and patience will entirely overcome the trouble, thus saving the cost of new rules."

SAVS the Boise (Idaho) *Statesman*: "On Saturday night, March 12, 61,700 ems were set on the Thorne machine in the *Statesman* office in eight hours. H. T. Wilson was on the keyboard and A. W. Brown was justifier. It was straight brevier with no phats of any kind. The team got none of the pickups and none of the scareheads, and there was less than two columns of leaded matter. It was not an exceptional occasion in any particular and the copy was of the ordinary character. It is not likely this record has ever been equaled on a Thorne in any other office. The long strings that are sometimes reported are made with type having a minion face and brevier body."

REDFIELD BROTHERS, printers, of New York City, have installed another linotype machine in their plant, making four in all. The excellent work turned out by this firm with their machines has done more to elevate the linotype, and break down the barrier of prejudice against its use upon fine bookwork, than any other possible means that could have been employed. It can be truthfully said that not a single page of linotype matter has been printed by this firm which has not been a credit to both the machine and the office. The plant is run by machinist-operators only, who daily demonstrate that the compositor can overcome the much-heralded intricacies of this machine.

WASHING MATRICES.—J. E. R., Cincinnati, asks how often matrices should be washed? This gentleman also sends a specimen page of linotype matter, set in Long Primer No. 13, which is a splendid piece of linotype composition. *Answer.*—Matrices should not be washed oftener than is absolutely necessary, for if there are any little burrs in them, the result of long wear, they will not show because the cavities are filled up with dirt and metal. Washing cleans this out and the burrs will then show and the metal will run into the cavities and get upon the space bands much easier until they fill up again. There are matrices in constant use which have not been washed for ten

months and which look cleaner than ones that have been washed but two weeks.

ADJUSTING THE AIR CUSHION.—C. J., New York City, asks the functions of and how to adjust the air cushion. *Answer.*—The line-delivery carriage carries the line through a track into the jaw of the first or vise elevator by means of a large coil spring in the center of the machine frame. The force of this spring is controlled by the air cushion. This air cushion can be adjusted to carry the line slow or fast by opening or closing the valve in the end of it. After the packing has worn down so that the closed valve will not hold back the course of the carriage spring sufficiently, it can be repacked by sewing a line of long loose stitches around the packing with a needle and thread. It can be fixed several times in this way, and will run for years without new packing.

LOOSE MATRICES IN THE ASSEMBLING ELEVATOR.—E. S. G., Pittsburg, writes: "Your answers to questions have been very instructive and a great help to me in running my machines, and I would like you to tell me, through your department, how to prevent and the cause of the matrices upon one of my



A DOORSTEP CONVENTION.

machines being loose and 'jigger' while upon the assembler block." *Answer.*—The looseness of your matrices in the assembling elevator is probably due either to the fact that the assembler slide spring does not draw the slide back against the line of matrices, or to the fact that the retaining spring in the back plate near the assembling star does not project forward through the plate sufficiently to catch each matrix as it enters the line. This spring is intended to hold the matrices from tipping or falling back to the right.

ANOTHER automatic typesetting machine has been introduced on the market. This time the inventor is a clergyman, residing in Mollkirch, Germany, and the object of his invention is to provide a method for the simultaneous automatic setting, justifying and distributing of type for printing purposes, by making use of paper bands, which are perforated by means of an electric typewriter at the same time that the latter is operated in the ordinary way by pressing the keys. The paper bands thus produced are made use of in such a manner that either the electric current is caused to pass through certain perforations, thus inclosing in the circuit electric magnets corresponding to the respective types, or that pins upon small levers are allowed to pass through the perforations under the influence of springs, the small levers being by the mechanism caused to oscillate.

THE typesetting machines have nearly eliminated the use of italics. Newspaper readers are no longer shocked because titles of periodicals are not set in italics. The writer who wishes to be emphatic is now required to think, and he must choose impressive words rather than rely upon the emphasis that italics may give. Extra leads in printed matter relieve the

modern printed newspapers of many italic words, and the use of expressive English makes unnecessary the use of many more. All printers hail the passing away of the italic font. It has always been an element of discord in the printing office. Often has the compositor rushed to the italic case only to find three or four other men ahead of him, each looking for a few words in italic. To spend as much time in setting up one word as would be required to compose a line of "straight matter" did not tend to improve the feelings of a compositor.

WITH the object of determining the relative times required for hand composition and corrections and linotype composition and corrections in everyday work, the noted publishers, Messrs. King, Sell & Railton, of Bolt court, London, recently made the following test. Copy was given to a hand-compositor for a column in brevier, 15 ems wide, 200 lines deep: Time of composition, 4 hours 5 minutes; first proof corrections, 15 minutes; author's corrections, 1 hour 15 minutes; distribution, 1 hour. Total time at hand case, 6 hours 35 minutes. The same copy was given to a linotype operator, with the following result: Composition, 53 minutes; first proof corrections, 4 minutes; author's corrections, 35 minutes. Total time occupied at linotype, 1 hour 32 minutes. The difference in time in making author's corrections—forty minutes in favor of the linotype—will have a tendency to open the eyes of those people who have hitherto held that the correction of linotype matter consumed more time than the correction of hand-set matter.

THE many subjects discussed by the late meeting of the American Publishers' Association included the mechanical problem, and the following points about the Mergenthaler were considered: New mechanical compositors and improved attachments for linotype machines. Lifetime of the linotype machine. What has experience so far indicated as to the probable endurance of linotypes when kept in repair? Will they last indefinitely under such circumstances? Linotype speed records. What is a reasonably fair average for an expert operator? What can successfully take the place of gas in an emergency to heat the metal for linotype machines? Has there been any development in this direction since the last meeting, particularly with regard to the employment of electricity as a heating agency? Linotype insurance. What has been the experience of members who have had fires? How much insurance is it practicable to collect in case of a total loss? How should linotypes be valued in adjustment of fire losses or listing for inventory purposes? What allowance should be made from year to year to cover wear and tear?

THE Mergenthaler Linotype Company has issued a new and attractive specimen book. It is pleasing to note the formidable list of useful type faces which they are now offering to the users of their machines. It is evident that they are endeavoring to satisfy the wants of the book printer—an undertaking which will require years of labor, as the publisher, insisting upon certain faces to be used upon his books, makes it compulsory on the printer to comply with such demands. The manner of numbering the faces, however, which the company has adopted is past all understanding or even conjecture; for instance, they show "Ruby No. 18." Why No. 18; where is their Ruby No. 1? and why call it "Ruby" when it is agate? Ruby in this country is 3½-point. Again, they show "Nonpareil Nos. 1, 2, 3 and 12" "Minion Nos. 1, 2, 3 and 21"; "Brevier Nos. 1, 2, 4 and 19"; "Bourgeois No. 13"; "Long Primer Nos. 1 and 13," and "Small Pica Nos. 1 and 9." It would be interesting to know what line of reasoning prompted this system (?) to be adopted, and what line of profanity will be indulged in to counterbalance the confusion a few years hence.

SQUIRTS.—G. A. writes: "When I contracted for my machines it was explained to me that by a new attachment squirts could not possibly occur; nevertheless they do occur, although I am told that I have the latest improved machine. I employ a machinist-operator. Can you explain how I can have squirts while using a machine in which such accidents are supposed

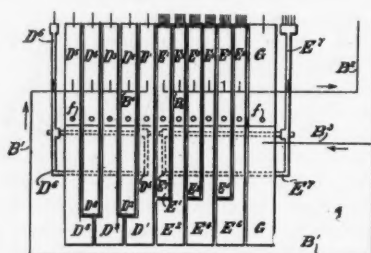
to be impossible?" *Answer.*—The new pump-stopping attachment which is to prevent squirts will not entirely do so, although since its adoption squirts are infrequent and then only under conditions which can but seldom exist. For instance, when a line is sent into the first elevator just as the machine is completing its revolution on the previous line, and before the elevator is fairly settled, the line will become twisted, though not bad enough to prevent its going down into the casting pawls. The mold cannot come far enough forward to make a tight joint, because of the twisted letters, and a squirt is the result. Or, if from any cause, the inside part of the elevator jaw, which holds the upper ears of the matrices, should become sprung, this will also allow the matrices to become twisted and will cause squirts. After your operator becomes entirely familiar with the mechanism of the machines he will discover other causes from which squirts can occur, a description of which would require considerable space.

HOW BURRS ARE CAUSED.—J. C., Philadelphia, writes: "What is the cause of burrs? I have asked a number of persons the same question, but I cannot get what I believe is the correct answer. I am neither an operator nor a machinist, merely a proprietor." *Answer.*—Neglect to properly clean the space bands causes burrs. The small slide of the space band always presents the same spot to the mold when a line is cast, whether in a thin or thick spaced line, and within a short time this particular point on the slide becomes rough—whether from heat or oxidation is unknown—and forms a stain. If this stain is not removed a thin film of metal sticks to the slide and it presses against the walls of the matrices when the line is spaced out; then a little more metal adheres to the first film, and thus continues to grow until, if allowed to go unnoticed, a small lump will be formed and the work of creating burrs is then in active process with the casting of each and every subsequent line. To prevent this the space bands must be thoroughly cleaned each day, and in addition to this they should be examined at least twice a day to see if any metal is adhering to the slides. Time nor labor must not be spared to accomplish this. The neglect of a single space band will ruin a font of matrices. When the walls of the matrices are once bent inward they form a cavity which the metal will run into and which will cause little fine lines or burrs between the letters to show in the print, and the continued use of these matrices afterward tends to aggravate the trouble until they become almost unreadable. Matrices once affected had best be discarded immediately.

THE THORNE TYPESETTING MACHINE.—S. P., of Lancaster, writes: "I am gathering data upon two different classes of typesetting machines, and I would be pleased if you would give me some pointers regarding the Thorne, there being none of that class in my vicinity." *Answer.*—The Thorne is a machine for setting movable type, using specially nicked foundry type. It is extremely simple in its construction. The distribution is automatic, and while both the distributing and setting mechanisms are contained in one machine, each operation is entirely independent. The speed of the machine is dependent upon the ability of the operator. The types are composed in a continuous line, which is "broken up" into any length of line by the justifier, who sits near the operator. The mechanism consists primarily of two vertical cylinders, sixteen inches in diameter, placed one above the other on the same axis. In the surface of these cylinders are cut ninety vertical channels, extending the entire length of each cylinder, in depth nearly equal to the length of a type, and corresponding in width to the body of type to be used. The upper cylinder, which revolves, forms the distributor and into its channels is loaded the type. It revolves with a step-by-step movement, each step bringing the different channels of the upper and lower cylinder into exact alignment, thus allowing the type to drop into their special channels in the lower cylinder, from which they are ejected by the action of the keyboard. It requires about one-

fifth horse-power and occupies less than five feet square of floor space. A letter addressed to either 34 Park Row, New York, or 205 Monroe street, Chicago, would secure information.

THE keyboard mechanisms patented by Thaddeus Cahill, of New York, are of more than passing interest. They appear as Nos. 600,119 and 600,120, and are designed for typewriters, linotypes and all forms of typesetting machines. The keyboard consists of two octaves of keys, arranged like those of a piano, there being twelve keys to an octave, as in the piano, though the word octave signifies eight. When one of these keys is touched an electrical connection is made, which sets in operation a magnet to depress the proper key of the machine. In this manner twenty-four of the most common characters of the keyboard are provided for. To produce the other sixty or seventy characters it is necessary in each case to strike two keys of the keyboard, which causes the original connection to be thrown out, and a new connection to be set up, that results in the depression of the desired key in the machine operated. As



No. 600,119.

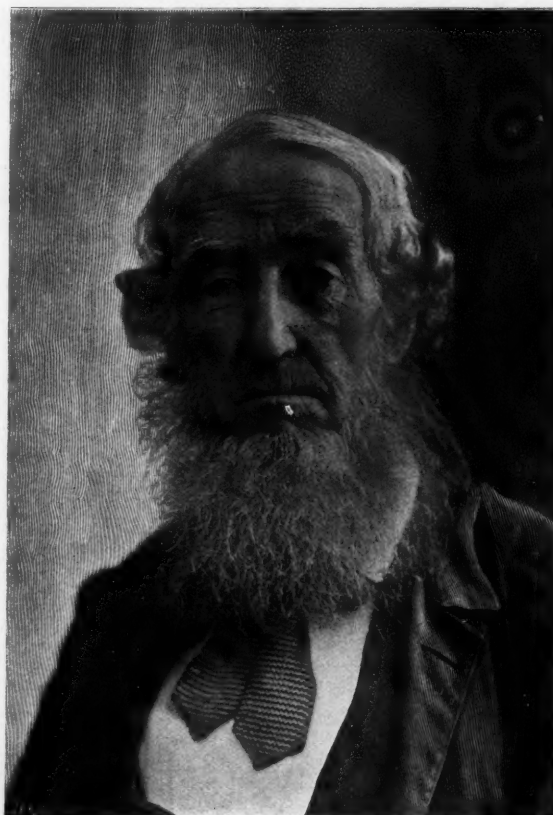
nineteen-twentieths of the work on the keyboard is performed with the twenty-four characters most used, and represented by single keys, it is evident that only about one time in twenty is the operator required to strike a combination of keys to secure the desired character. At all times he has the advantage of being able to play his keyboard entirely without looking at the keys, as they are all within his touch, as every piano player will recognize. A further feature of the invention is that in many cases the operator may strike a key of the left-hand octave, at the same instant as a key of the right-hand octave, with the assurance that the characters will come in proper order, as the electrical connections are so timed as to bring the left-hand character to place first. The illustration shows an octave of the keyboard, with seven long keys, as in a piano, and five short ones, like the flats and sharps of a piano.

RESTORING QUALITY OF METAL.—A. A., of Sioux Falls, South Dakota, writes: "I read your department with interest. Could you give me some details about the care of linotype metal? We have no stereotyping department, and I do not understand the care of metal. What is meant by boiling out with green wood, and in the use of rosin? I am having a great deal of trouble with my metal at present, as I know nothing of its treatment." *Answer.*—If the slugs from each day's work are melted repeatedly the metal soon becomes brittle and unfit for use. These slugs should be accumulated from week to week, and then melted down and cast into blocks. But the metal must be purified before doing so, by immersing in the molten metal, in a suitable melting pot set over a furnace, and provided with a hood or other means to carry away the smoke, a green piece of wood about four inches in diameter, and seven or eight inches long, the green wood being attached to an iron rod in any suitable way. The metal must first be thoroughly melted, but not overheated. Then plunge the green wood into the molten metal, cover the furnace as much as possible, and allow the green wood to remain in the metal about twenty minutes, or until the boiling ceases. Great quantities of gas and vapor are evolved from the green wood, as the metal will boil violently, and the oxides contained in the interior of the molten

metal are effectually reduced. After this operation what remains of the green wood is removed, and the metal is then thoroughly stirred and skimmed with an iron ladle. It is well to add a few ounces of rosin to the molten metal before boiling out with green wood, as this reduces the dross on the surface of the metal, and the addition of rosin is necessary when the dross from the metal pots of the machine have also been added to the slugs to be melted down. While thus purifying your metal you must add some alloy, as the slugs you send me are now nothing but lead. This alloy is a mixture of tin and antimony, and requires to be thoroughly mixed by stirring in with the molten metal. Instructions as to the amount to be used accompanies the alloy, which you can purchase from your metal man.

FATHER ADDISON.

The portrait on this page will be interesting, not only from the fact that it is a fine specimen of portrait photography and half-tone engraving, with hand tooling, but because the gentleman was a local character of some prominence in one of the cities where *THE INLAND PRINTER* is largely circulated—Cleveland, Ohio. Father Addison, who died a short time ago, was one of the oldest inhabitants of that city, having been born there some eighty years ago. He came into prominence as



Engraved by S. R. Mason, Cleveland.

being the projector and chief worker in the "Fresh Air Camp" scheme for poor children, hence his nickname "Father Addison." Very poor himself, but highly respectable, and welcomed into the homes of many of the most well-to-do people of that city as a relic of pioneer days; a harmless, good-natured, half-witted old man, who had outlived all of his younger day friends, who spent his time wandering about whistling and mending umbrellas, with always in mind his hobby and pet project, the "Fresh Air Camp"—such was Father Addison.

Makers of THE INLAND PRINTER



READERS of today have a just expectation that the printing trade, the "art preservative of all the arts," should be represented in class journalism by nothing short of the ideal. A trade journal is supposed in itself to represent all that is best and newest in the trade from which it derives its support. Its sources of information should be of the best, and its plan of representation of trade questions should be at once simple and comprehensive. According to the quality and the extent of its technical articles a trade paper may be fairly judged, and if it builds its subscription list on the basis of its high-class contributions it has obviously the most desirable class of readers for the advertiser to place his announcements before. Such readers preserve a class paper of this nature. It is to them an authority and a guide—a reference book of everyday use. It is no exaggeration to say that THE INLAND PRINTER approaches the ideal trade paper much more closely than anything in the field of class journalism either at home or abroad, and in the printing trades—its own field—it has nothing to approximate it in the extent and variety of its contents, in the sustained merit of each of its issues, and in the excellence of its illustrations and mechanical production. The following estimate which has been offered by a conservative observer may fairly be quoted here, forming as it does a composite of many unsolicited testimonials: "My first impression of THE INLAND PRINTER, years ago, was, that it would be very hard to find a way to make it better. I had never seen then, nor have I seen since, a technical periodical that surpassed it in scope or execution. While it has widened its scope progressively, so that it seems impossible to fix a limit for its usefulness, I do not remember a single number that does not seem as good as such a publication could be. Neither employer nor employe can fail to find much more in any issue than he could expect to find in a year's issues if the editors had not educated him up to the expectation by supplying so much and such excellent matter. No subject of interest to printers has been neglected, though, of course, to get all the good of it one must have it all the time. The printer who does not have it loses his best opportunity for progressive information." Much has been said about quality of circulation by those who are supposed to be informed in the art or science of publicity. It does not matter very much to whom THE INLAND PRINTER is addressed in a printing office. Its entry into the establishment commands the attention of every worker in it from the devil to the employer. This has been the aim and the concern of THE MAKERS OF THE INLAND PRINTER, of whom a short account is here appended.

The power that has placed THE INLAND PRINTER in its present position, Mr. Henry O. Shepard, the founder of the

paper and the president of The Inland Printer Company, hardly needs an introduction here, as his name is as familiar as that of THE INLAND PRINTER itself. Suffice to say that he is a practical printer, a native of New York State and in the prime of life, and has been an employing printer since 1880, and had filled every responsible position in the trade of printing previous to establishing a business of his own.

Albert H. McQuilkin, editor of THE INLAND PRINTER, is a naturalized American, a native of Londonderry, Ireland, and a practical printer. An experience of many years in all the phases of class journalism, and a just perception of the needs of printers, has been his equipment for the editorial guidance of THE INLAND PRINTER.

The department of newspaper criticism, conducted by Mr. O. F. Byxbee, has not been established very many months, but



HENRY O. SHEPARD,
President of The Inland Printer Company.

THE INLAND PRINTER.



JOS. J. RAFTER,
Estimating.



E. F. WAGNER,
Lithography.



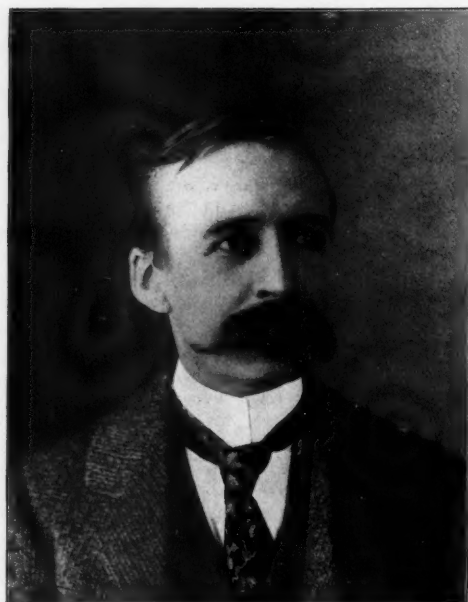
F. HORACE TEALL,
The Proofroom.



C. H. COCHRANE,
Patents.



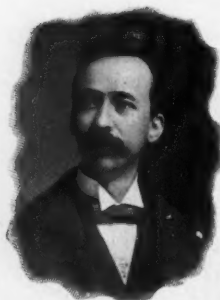
O. F. BYXBEE,
Newspaperdom.



A. H. McQUILKIN,
Editor-in-Chief.



C. S. PARTRIDGE,
Electrotyping.



ED S. RALPH,
Job Criticism.



W. J. KELLY,
Presswork.



S. H. HORGAN,
Process Engraving.



AUG. MCCRAITH,
The Artisan.

EDITORS OF THE INLAND PRINTER.

by the sound advice and capable handling of its many details is one of the most important departments in the paper. Mr. Byxbee is a native of Connecticut, and a practical printer with a very large acquaintance in newspaperdom, and very conversant with all the details of newspaper making and management.

Printers are keeping a watchful eye on labor-saving devices, and the new patents, and this department of THE INLAND PRINTER is capably looked after by Mr. Charles H. Cochrane, author of "Wonders of Modern Mechanism" and other well-known works of a like nature. Mr. Cochrane was born in 1856 at Lacon, Illinois. He is a practical printer, learning the trade at Bridgeton, New Jersey, and was at different times editor of the *Evening News* and *Morning Star* of that city. He was nominated, but defeated, for the New Jersey legislature in 1884. For a number of years he made a business of starting newspapers, building them up and selling them. The most successful of these was the Salem (Mass.) *Evening News*, which has become one of the most valuable newspaper properties in New England. In 1888 he engaged in the manufacture of printing presses, at Marlborough, New York, but became involved in litigation, losing all his money. Having obtained a knowledge of mechanical engineering in connection with press building, he began writing for technical publications on engineering subjects. He rewrote or revised most of the definitions pertaining to machinery and engineering for the Standard Dictionary; contributed to two American editions of the Encyclopædia Britannica; to Zell's Encyclopædia, Appleton's Annual Cyclopædia; and has recently been engaged to revise the engineering and trade terms for a revision of Worcester's Dictionary. In January, 1898, he was elected recording secretary of the Typothetæ of New York. His first contribution to THE INLAND PRINTER appeared in 1894. He has given a great deal of time and attention in recent years to the theory and construction of both typesetting machines and printing presses.

The department of "Process Engraving Notes and Queries," in charge of Mr. Stephen H. Horgan, gives a variety of information not approximated by anything in the trade today. Mr. Horgan's wide range of experience in this field places his advice as the best to be had. He was born in Norfolk, Virginia, in 1854, and before the civil war broke out his family moved to the North of England, then to the South of Ireland, and four years later came to America again and settled at Nyack-on-the-Hudson. At fourteen young Horgan was an office boy in Wall street; at eighteen he owned a perambulating photography gallery and traveled from town to town. Bogardus, the photographer, happened to be a customer; and being attracted by the young operator, invited him to assist him in his Broadway gallery. In November, 1874, the *Daily Graphic* advertised for an expert photographer, and Mr. Horgan applied and was accepted out of rows of applicants. While on the *Graphic* he devised the photo-lithographic process, which they used from 1876 to the end. He was at that time the only news photographer connected with a daily in the world. In 1881 he tried to introduce zinc cuts on the newspapers, but he was before his time. In the same year he invented the process of intaglio engraving on copper plates, that has not yet been equaled. He left the *Graphic* in 1884 to get up newspaper cuts for the American Press Association, and in seven years turned out 30,000 of them. He illustrated, photographed and stereotyped the scenes of the great national conventions on the spot, the day the events illustrated occurred. He did much to shape the style and show the possibilities of newspaper illustration as at present used. He has been art editor of the New York *Recorder* and art editor of the New York *Herald*, taking charge of the illustrations on that paper at a time when Mr. Bennett was having so much trouble in getting his paper illustrated that he was threatening to abandon illustration altogether. He organized the art and engraving departments for him, established them in the new *Herald* building, and laid down the lines which have made them successful. While there he introduced half-tone cuts and the color plates which have been strong features of the paper

since. After that he attempted business, in introducing a process he had discovered for engraving steel and copper plates for plate printing. Just at that time a new copyright law went into effect, leaving out the word "engraving." This permitted all the work he was prepared to do to be done abroad. It ruined all the skilled engravers of the country and cost Horgan all the savings of years, and more besides. Mr. Albert Pulitzer sent for him to reorganize the art department of the *Morning Journal*, which he did to his satisfaction, and remained with Mr. John R. McLean while he was proprietor. Then he took up the study of three-color photography, and after nearly a year's work devised a method of making color plates for the fast web press, entirely by photography. On account of the cheap newspaper competition between publishers in New York the time was not right to introduce color blocks, so he accepted an offer from the New York *Tribune*, where he introduced, through an invention of his, a cheap, simple and practical way of illustrating the daily paper almost entirely through the use of half-tones. His lifework can be summed up in this sentence: *An endeavor to study all methods by which photography can be brought to aid the printing press.*

The name of William J. Kelly is familiar to all printers. He is one of the most prolific writers on matters pertaining to printing that we have in this country today. His "Presswork Notes and Queries" are a substantial assistance to many puzzled pressmen in every country. As early as 1869, the *Mirror of Typography*, then the most advanced of its class, said of him: "This printer stands at the head of the art in America. He has no equal as an original and ingenious workman. Happily, he combines with the high artistic skill of the compositor all the qualities of a first-class pressman." Unlike many other good printers, he has not been limited to the confines of the printing office, for he has devoted almost a lifetime to the education of his fellow-workmen in the technical journals of the world. As a writer and instructor, he is pleasing, plain and practical, as the readers of THE INLAND PRINTER have no doubt found him to be. His concise handbook, entitled "Presswork," written for the use of pressmen and their apprentices, has earned for him an international reputation as the best work on this subject. Mr. Kelly was born in Newry, Ireland, in 1839, and while yet a child his family moved to Montreal, Canada, where he learned the printer's trade in all its branches, but devoted his time to presswork. Since 1859 he has been a resident of New York.

THE INLAND PRINTER stands alone in the opportunities it offers for the employing printer and the employe to consider in an amicable way the conditions which weigh upon the trade. In the department known as "The Artisan," Mr. August McCraith reflects the views of the wage-worker. He is fair-minded, and his utterances command the respect due to his accurate knowledge of the subjects of which he writes. Mr. McCraith is a native of Boston, and is thirty-four years old. He joined the typographical union as an apprentice member at the age of nineteen, and has held various important offices during his fifteen years of membership. He has always taken a deep interest in labor matters since he first became imbued with the belief that willingness to work and enforced idleness were not a natural combination.

The department of "The Employing Printer," designed to set forth the views of the employer, under the management of "Cadillac," has speedily won a large class of readers. Its conductor desires to remain "incog."

"Poster Art and the Newer Movement" has an appreciative champion in Mr. Percival Pollard. Mr. Pollard has been said to add a newer grace to every subject he touches, and even the most recalcitrant Philistine is interested in his treatment of the fascinating subject of poster art. Mr. Pollard was born in Greifswald, Pommern, of English parents, and was educated at Eastbourne College. He came to America in 1885, and spent a year and a half on a Texas ranch. He began writing in St. Joseph, Missouri, in 1890. His books are "Figaro Fiction,"



GENERAL OFFICES.



THE COUNTING ROOM.

a series of short stories, Chicago, 1893; "Cape of Storms," Chicago, 1894; "Posters in Miniature," New York, 1896; "Dreams of Today," Chicago, 1897. Way & Williams, of Chicago, have a new novel of Mr. Pollard's in preparation, "As Happy as a King," which is highly spoken of by the critics. Besides the above, Mr. Pollard has been a regular contributor to many magazines, his work in the now defunct *Figaro* was excellent, and the unique and attractive *Echo* was his creation.

"Notes on Job Composition" is a department that is eagerly read by every progressive printer. Its conductor, Mr. Ed S. Ralph, has a special fitness for the management of this work and an enthusiasm that gives force to his instructions. Mr. Ralph is foreman of the Winters Company, of Springfield, Ohio. He was born in Ogdensburg, New York, in 1861. He has had a varied experience in the art of which he writes, and has done much to correct the taste of printers in America and abroad. There is great need of such writers in these days of sharp competition—when every moment in all departments of a printery must be utilized to the best possible advantage toward increasing the output of the establishment—when with specialists in all departments, there is very little opportunity offered during working hours to widen the technical knowledge of the workmen. That this is a deplorable condition, no one can gainsay. The workmen fully realize their position, and are just as ambitious to be masters of the art in all its branches as they were of necessity forced to be in the days of Franklin, when the printer was a printer in the fullest and broadest sense of the term; when the printer was editor, compositor, job printer, proofreader, pressman, rollermaker, illustrator, bookbinder, and in many instances papermaker. These days it is different. We now have the editor, compositor, job printer, proofreader, pressman, rollermaker, illustrator, bookbinder, the papermaker—each and every one a separate and distinct branch. The job printer in the large establishments rarely, if ever, sees his job in its finished state. He has only a limited knowledge of the different processes through which the job may pass before it reaches the customer. To teach these workmen the fundamental principles of the art is the object and aim of THE INLAND PRINTER. That this teaching is appreciated by its readers is vouchsafed by the many unsolicited letters received bearing testimony to the benefits derived from careful, thoughtful study of the various departments. THE INLAND PRINTER is the Printers' Exchange. Bankers have their exchanges, where ideas and business methods are compared. There is the Board of Trade where the wholesaler and retailer both meet to transact business, reports on state of trade, outlook for all kinds of crops, etc., are received. In short, everything that will in any way interest the buyer and seller is to be learned at these places. Through the instrumentality of THE INLAND PRINTER, the buyer and seller are brought in touch, ideas and methods are exchanged. Patents of all kinds relating to the allied crafts are published each month. In fact, everything of interest to both workman and employer alike is to be learned from a perusal of its columns. Without the aid of Exchanges, Boards of Trade, etc., it would be next to impossible to transact business in a satisfactory manner. Granting that this is true, how important a part THE INLAND PRINTER plays in the art of printing! Of the department "Notes on Job Composition," there are abundant evidences of the practical good which has been accomplished through it. This does not apply alone to the printers of America, but reaches out to England, Scotland, Australia, and other English-speaking countries. It has not only been a practical aid to the workmen, but has also been beneficial to the employers as well. Some men have been placed in good situations, and firms have secured good, competent workmen by its aid. It is the aim of this department to teach correct, practical methods and to elevate the standard of the art. In this connection it is interesting as well as highly gratifying to note the progress which has been made by its patrons. Mr. Ralph's

keen sense of duty and earnest desire to be of service and to assist in raising the standard of excellence in an art which is in every way worthy of the best and most unselfish labor of any man has made this department what it is.

The problems of estimating are becoming more complex as time goes on, and printers are very desirous of a better understanding with each other on this important matter. Since the Department of Estimating was commenced in THE INLAND PRINTER, it has steadily increased in favor. Mr. Joseph J. Rafter has had many controversies over the views submitted in his department, and interest is steadily growing. He is a practical printer, thoroughly competent in every branch of the business: a fine pressman, an *AI* compositor, a practical lithographer; has been a paper salesman, and a successful one; writes his own ads. and dictates their style and display, paper, ink and presswork. He has traveled from Maine to California, studying the printing trade in all its phases; has been an employing printer on several occasions, selling out his interest each time, and is now superintendent and manager of the R. S. Peck Company, of Hartford, Connecticut; patentee of the Rafter plate clamp and the Rafter chase for printing presses, and is secretary of the Rafter Manufacturing Company, of Hartford, Connecticut. He is forty-three years old, but looks ten years younger.

Under the management of Mr. F. Horace Teall, the department of proofreading in THE INLAND PRINTER has been cultivated beyond anything of the kind ever before attempted. It is ably handled and its interest is always sustained. Mr. Teall has a clarity of style and a courteous logic which makes his treatment of his complex subject always admirable. He was born in Brooklyn, New York, in 1850, and lived there mostly until 1889, when he settled in Bloomfield, New Jersey. Mr. Teall is a practical printer, a good job printer and a good newspaper man. As a lad he never stayed in any office, except the first one, longer than two months, and never took a new situation without an advance in salary. Mr. Teall's father was proofreader on the old *Republican* of Chicago, under Mr. Dana, and young Teall was his copyholder. When twenty years old he was proofreader on the New York *Sun*, an age unprecedented for so important a post. He resigned this place, but after some time was invited to accept it again, although there were over fifty applicants for the position. In 1886 he again resigned to work in the editorial rooms of the Century Dictionary as a critical proofreader, which involved the writing of many original definitions. This work led to the independent study of the principles of compounding words, which resulted in Mr. Teall's first book, "The Compounding of English Words." On the near completion of the Century Dictionary, Mr. Teall was asked to take charge of the compounding on the Standard Dictionary. He read critically all the proofs of that work, making corrections of all sorts. As an incident of this, his second work, "English Compound Words and Phrases," was published. D. Appleton & Co. have recently published a new work on "Punctuation," prepared by him in part from his matter published in THE INLAND PRINTER.

The progress made in lithography during the past few years, rivaling in importance the discovery of the art itself, has demanded regular attention to its movement and change in THE INLAND PRINTER, and under the notes on this subject will be found material culled from every source by the conductor of the department, Mr. E. F. Wagner, whose fitness for his position may be vouched for by his experience as given in the following sketch: Emanuel F. Wagner was born in Caracas, Venezuela, South America, August 4, 1853, and entered the lithographic profession under the age of sixteen years. He was indentured to Peter Miller, a practical English lithographer of the old school, for the term of five years and nine months, serving the years out in full, working around the press or printing room for one year, in its various requirements; then at engraving, penwork and designing. During the entire term of this apprenticeship four evenings a week were spent at Cooper



A. W. RATHBUN,
Treasurer.



MISS M. I. SMALL,
Cashier.



GEORGE J. MEACHAM,
Subscription Department.



FRANK A. SHEPARD,
Bookkeeper.



PRESIDENT'S OFFICE.



SECRETARY'S OFFICE.



HARRY H. FLINN,
Assistant Secretary.



C. F. WHITMARSH,
Secretary.



GEORGE E. LINCOLN,
New York Manager.

Institute, drawing from copy, cast and still life. During the subsequent ten years as many evenings were spent in drawing from antique and the nude in the Academy of Design. At this time the invention of new graphic processes became the order, and the need of more knowledge in chemistry was severely felt by him. In order to keep up with the changed condition in the trade, the study of art was relaxed and that of the chemigraphic process taken up. It was during this time that Mr. Wagner invented various tools and appliances and received patent or copyright for same. For instance, an appliance for sharpening engravers' tools, adjustable to any oil stone; a combination curve rule and section liner, also a universal curve instrument; an adjustable script fork; the shadowgraph, as now made by Fr. Krebs; perpetual calendars; the cosmograph, an optical instrument, etc. The various establishments by which he was employed were: Forst & Averell, Hatch Litho Company, Sackett & Wilhelms Litho Company, and Lindner, Eddy & Clauss. In 1878 he started a trade office for all kinds of litho work, to which was added later a department of litho materials and ruling machinery. The too rapid development of this branch in connection with the small capital, too many pending patents, etc., proved disastrous in 1886, wiping out the material business, but fortunately without drawing anyone else into the wreck. The trade office was continued until called upon by THE INLAND PRINTER to take charge of the department of "Notes and Queries on Lithography" in that journal. Mr. Wagner stands on the most friendly ground with all employers, foremen and experts in the trade, and also enjoys the full confidence of his coworkers at the bench. He is an ex-president of the Litho Artists' and Engravers' Association, and a charter member of that body, and has been a member for twenty years of the "Lithographia," also lately elected to manage the "Litho Bureau of Employment." He is now engaged in his spare moments to rewrite the little work, "Etching and Acids," issued by him some years ago, which will then appear in due course of time in its third edition and brought up to date.

No one stands higher in the electrotyping and stereotyping trades than Mr. C. S. Partridge as an expert on the subjects of which he writes. Under his care this department has assumed importance among the first. He was born in Princeton, Massachusetts, April 15, 1856. In 1875 he located in Chicago where he entered the employ of A. N. Kellogg—afterward A. N. Kellogg Newspaper Company. His connection with the company has been continuous, his present position being that of superintendent of electrotyping and stereotyping. Mr. Partridge is the inventor and patentee of several labor-saving machines and the author of a work on stereotyping, published in 1892, which has received much favorable comment and has had a large sale. In October, 1895, he was elected secretary of the Electrotypers' Association, of Chicago, to which office he has twice been reelected.

Among the other contributors to THE INLAND PRINTER are such men as Ernest Knauff, Opie Read, Leroy Armstrong, Forrest Crissey, Nixon Waterman, etc. The first named is unrivaled as a teacher of the arts of drawing and illustration, and the wit, humor and pathos of the others have given a value to the pages appreciated by both readers and publishers. William E. Loy and R. Coupland Harding contribute from time to time articles of much value and interest relating to type founding; and Mr. Edward L. Burchard, formerly in charge of the department of graphic arts at the Field Columbian Museum, Chicago, furnishes authoritative technical matter for its pages on typographic subjects that have always attracted much comment. Mr. Burchard writes under the *nom de plume* of "Pi-Ching."

Acors W. Rathbun, treasurer of The Inland Printer Company, was born in Bloomingdale, Illinois, in 1862. He commenced work in Chicago at the age of nineteen as bookkeeper and cashier, and has been steadily at these occupations since that time. He has been identified with THE INLAND PRINTER

for eight years, the first three as bookkeeper and cashier, and was afterward appointed treasurer of the company with full charge of the accounting department. The company made a wise choice in the selection, as his valuable services during these years have proved. In all the complex questions arising when in control of the financial end of a paper Mr. Rathbun has shown himself equal to every emergency, and he has placed the company on a footing that makes it rank with any in its line in the United States. Many of the plans for widening the scope and effectiveness of the magazine, making it of more value to its readers and of greater profit to the company, have been adopted only on the suggestion of the treasurer, and the result each time has been eminently successful, as the popularity and success of THE INLAND PRINTER demonstrates.

Miss Martha I. Small, cashier of THE INLAND PRINTER, has been connected with the paper for a number of years in various capacities, in which she has displayed an ability and conscientiousness exceedingly valuable to the interests of the establishment. As proofreader, assistant editor, and now in the counting room, Miss Small's services are equal to the best.

An important gentleman in the business office is Mr. Frank A. Shepard, who has charge of the bookkeeping and credits of the publication. Mr. Shepard was born in Chicago some fifty years ago, and although not connected with the printing trade very many years, has a thorough knowledge of accounting, having been in that line of work for about thirty years. It is said that Mr. Shepard can write about as smooth a letter asking for the payment of an account as anyone in the city, and people receiving epistles of this kind from him very seldom fail to respond promptly with a check. His duties upon the publication are especially valuable at the time when the pay roll is to be met, and although many of the readers of the paper do not appreciate his services, those who do the mechanical work upon the paper certainly know what a necessary man he is.

Mr. George J. Meacham, who has charge of the subscription books, has been with THE INLAND PRINTER for several years, and has proved himself especially fitted for the work in his department. On the proper entry of names and the prompt forwarding of copies to subscribers and newsdealers the reputation of a publication very often depends; and the general satisfaction expressed, or rather the lack of objection raised, gives an indication that his services are eminently satisfactory.

The advertising of THE INLAND PRINTER, under the special care of the secretary of the company, Mr. C. F. Whitmarsh, has much greater importance than the mere announcement of the patrons. It has value as a typographic study in ad. setting, which all readers of the magazine appreciate, and this fact makes the advertising so much more valuable to its advertisers. Its plan and mechanical preparation are regarded as models to be followed, and Mr. Whitmarsh has shown an ability to meet the complex requirements of the work that is not surprising in view of his ripened experience. Mr. Whitmarsh was born in Chicago in 1858, and comes of a family of printers. He has been in the business practically all his life, twelve years having been spent with Rand, McNally & Co., the publishers, and about ten years with THE INLAND PRINTER. In his position as secretary he has the bulk of the correspondence, and finds time as well to assist the editor in an advisory way, many of the improvements in the magazine during the past few years having been evolved by their coöperation. Knowing what good printing is, and having ability to write striking advertisements, his work upon the paper has always been of greater importance than many of its readers have been aware of. It is his endeavor always to keep THE INLAND PRINTER at the top, and to give all advertisers as good results as careful wording of advertising, tasteful display and large circulation make possible.

Mr. Whitmarsh has an able assistant in Mr. Harry H. Flinn. Mr. Flinn's ability to get through a mass of work is something phenomenal. His strongest attributes are a love of method and order. Everything that Mr. Flinn has had to do in the printing trade has always been done with an eye to system and



COMPOSING ROOM.

Where THE INLAND PRINTER is set and forms locked up for the pressroom.



PROOFREADING DEPARTMENT.

consequently always better than most other men could or would do it. He has had an experience in all the departments of the printing trade. He was born in De Kalb, Illinois, in 1864, and began to learn the printing trade in the *De Kalb County News*, but finished his trade in Chicago. Mr. Flinn is an accomplished proofreader and a good foreman.

The Eastern management of *THE INLAND PRINTER*, with offices at 34 Park Row, New York, is in the hands of Mr. George E. Lincoln, who also conducts the department of "Notes on Machine Composition," and is very well known in the printing trades. He is as genial and as capable a man as the trade can boast of. He was born in Lancaster County, Pennsylvania, September 2, 1848. When three years of age his family moved to Chester County, where George's youthful days were spent upon a farm. At fourteen he entered Parkesburg Academy and remained until 1865. He entered the book and job printing office of H. B. Ashmead, Philadelphia, the same year. In this old-established office every attention was given

to apprentices to teach them their trade thoroughly. Upon finishing his trade he went West, where much of his life has been spent in various vocations. During the past twelve years he has been selling printers' supplies and typesetting machines, except a portion of this time when he was advertising manager for the Hartsell Medicine Company. He was very successful in selling linotype and Thorne machines in the book printing offices of New York City, Philadelphia and the East generally. He has invented quite a number of useful devices both for the printing and other trades, many of which are now in general use and giving much satisfaction.

The work in the business office of the paper is very greatly facilitated by the excellent service rendered by the stenographer, Miss McAvoy, who has been connected with the publication about two years. Aside from the letters given her by the secretary, she takes dictation from a number of other officers of the company and gets through an amount of correspondence in a way that is surprising. Besides the regular run



TONY FAIFER,
Superintendent Bindery.



FRANK BECK,
Superintendent Pressroom.



R. D. WATTS,
Chief of Proofroom.



ALFRED PYE,
Foreman Composing Room.



VIEW IN PRESSROOM.
THE INLAND PRINTER running on ten cylinder presses at one time.

of work, considerable manuscript must be transcribed into typewriting for the compositors, and in this line Miss McAvoy has shown herself to be very valuable.

Last, but not least, on the office force of the paper, is Will Burgh, who looks after the copying of letters, mailing, etc. Mr. Burgh has been with THE INLAND PRINTER about three years and does his work in a most thorough way. The business having grown so materially since he first took hold, he now has an assistant. The buying of postal cards and stamps for regular use and foreign mailing requires judgment, and Mr. Burgh can always be relied upon to make a careful account of all the moneys placed in his hands for these purchases.

Mr. Alfred Pye, who has the responsibility of the typography of THE INLAND PRINTER, has been a contributor to several magazines in the English language which have treated of the art of printing. Mr. Pye was born in England in 1854 and began the study of printing in 1870, though he had experience as a copyholder before that time. He came to Chicago from London in 1882, with his wife and children, and has occupied responsible positions in many of the largest offices, including the positions of foreman of the composing room of the foundry of A. Zeese & Co. and of the Chicago Type Foundry (Marder, Luse & Co.). He entered on his present duties in 1888. For some years past he has been the critic of the specimen department of THE INLAND PRINTER, the "Review of Specimens Received" column being under his especial care. His practical knowledge of job printing fits him to judge of the value of the various samples of printing submitted for criticism and to decide upon their merits or demerits, as the case may be.

The responsibilities of the proofreading on such a magazine as THE INLAND PRINTER are by no means light, but they are ably carried by Mr. R. D. Watts, chief of the proofroom. Mr. Watts was born in Shullsburg, Lafayette County, Wisconsin, in 1850, and entered a regular apprenticeship to the printing trade in the office of the *Times*, Sedalia, Missouri, in 1866. Three years later he went to Kansas City, Missouri, and entered the job department of the *Kansas City Times* to work under instruction, and here he ran the first printing press operated by steam in that city. He was soon admitted to apprentice membership in Typographical Union No. 80, and in January, 1871, was admitted to full membership in Typographical Union No. 119, at Jefferson City, Missouri. In May, 1874, he entered the United States Signal Service, in which two years were spent, doing duty in Memphis, Tennessee, Washington, D. C., and Pittsburg, Pennsylvania. In the spring of 1881, while working in St. Louis, a position in Santa Fé, Mexico, was offered to him, which he accepted, but remained there only until July, of the same year, going thence to San Francisco. After four years, spent principally in Colorado and New Mexico, Mr. Watts returned to St. Louis, and in 1888 came to Chicago, entering the proofroom of The Henry O. Shepard Company in June, 1892, and in April, 1893, being promoted to chief reader which position he still occupies. Mr. Watts gives the final reading to the pages of THE INLAND PRINTER, as well as the other publications printed by the firm, and very little of the vast amount of railroad and general printing turned out by them goes to press without his O. K.

Mr. Watts is ably assisted by Mr. Samuel K. Parker, one of Chicago's best-known printers. Mr. Parker has been with THE INLAND PRINTER as proofreader for eight years, previous to which time he had held positions in several other offices as proofreader and foreman, job printer and make-up, and had always been recognized as one of the best workmen in the city. Mr. Parker was born in Gosport, England, in 1846. At the age of eight he went to Toronto, Ontario, and on leaving school was indentured as an apprentice to learn the printer's art in that city with the house of W. C. Chewett & Co., a firm noted for thoroughness in the execution of its work. At the expiration of his term he continued in the same employ nearly a year. Mr. Parker as a boy was an inveterate reader, and, that he might gratify this taste, often violated the curfew law established by

his guardians, smuggling a candle or a lamp into his bedroom to be used after "the folks" had gone to bed. He came to Chicago in 1866, bringing his traveling card from Toronto Typographical Union, No. 91, and since that time has been a member of No. 16, serving that organization several times in positions of honor and trust. He is also a member of the Old-Time Printers' Society.

Mention of the work upon THE INLAND PRINTER would not be complete without reference to Mr. A. R. Alexon, who has charge of the advertisement setting. All copy for advertisements passes through his hands, and although the secretary of the company very often gets all the credit for the way these are set, the glory in nearly all cases belongs to Mr. Alexon. He is an artist printer in every sense of the word; has been connected with the paper ever since it started, and has a reputation in his line second to no printer in the United States. While not setting all of the ads. himself, he gives instructions to his assistants in regard to the way they shall be put in type, and his ideas are practically incorporated in all of the advertising pages that are examined each month by INLAND PRINTER readers.

Another gentleman whose services on the paper should be mentioned is Mr. K. M. Griswold, who is make-up on the publication. Mr. Griswold's judgment in regard to proper make-up and arrangement of cuts is excellent, and the finished pages always show correct workmanship. Mr. Griswold also superintends the locking up of forms, and it is always his endeavor to have them in such shape when sent to the pressroom that no corrections need be made upon the press.

The presswork of THE INLAND PRINTER is the special care of Mr. Frank Beck, superintendent of the pressroom. Mr. Beck was born in Yonkers, New York, in 1856, and entered the printing trade when fifteen years of age in the office of "Brick" Pomeroy, at La Crosse, Wisconsin. After spending a few years in that city he became desirous of seeking his fortune in a large city, and came to Chicago, where he found a wider field for his ambitions. With the exception of a year spent in the East perfecting his knowledge of his trade, Mr. Beck has resided in Chicago continuously and has earned a well-deserved reputation as a superior pressman. He has been connected with a number of large printing houses in that city, among them the Illinois Printing and Binding Company, the Regan Printing Company and the W. B. Conkey Company, in all of these offices having held the position of foreman. He is very progressive and has devised many methods to give a maximum result at a minimum of time and expense. It has always been his ambition to make THE INLAND PRINTER the best paper in the world so far as its presswork was concerned, and the results easily prove this. Some time ago he introduced a new overlay process for the bringing out of the best effect in half-tones, and uses his process very successfully on THE INLAND PRINTER.

Mr. H. S. Hamilton, foreman under Mr. Beck, has large experience in his line, his work upon the paper making it in no small measure the success it is. As a half-tone-cut pressman there are few who excel him. Always on the alert to remedy defects, a close student of his art-trade, Mr. Hamilton does much to give the publication the finish it has.

The binding of THE INLAND PRINTER is in charge of Mr. Tony Faifer. He was born at Cedar Rapids, Iowa, thirty-eight years ago. At the age of two years his parents settled at St. Louis, Missouri, where at the age of thirteen he became an apprentice at bookbinding with the well-known firm of The R. P. Studley Company. After serving seven years with that firm he resigned to accept a position as assistant foreman of the bindery of John McKittrick & Co., of the same city, showing executive ability at the early age of twenty years. During his stay with the latter firm he designed and bound an exhibit of blank books which was awarded first prize at the St. Louis Exposition over eight competitors. At the age of twenty-two years he accepted a position as foreman of the bindery of the Flaven Printing Company, also of St. Louis. During his connection with this firm he designed and bound his second exhibit



BINDERY — FRONT VIEW.

Folding a monthly edition of THE INLAND PRINTER, and binding the six months' volumes.



BINDERY—REAR VIEW.

Binding and mailing a monthly edition of THE ISLAND PRINTER.



BINDERY—FRONT VIEW.

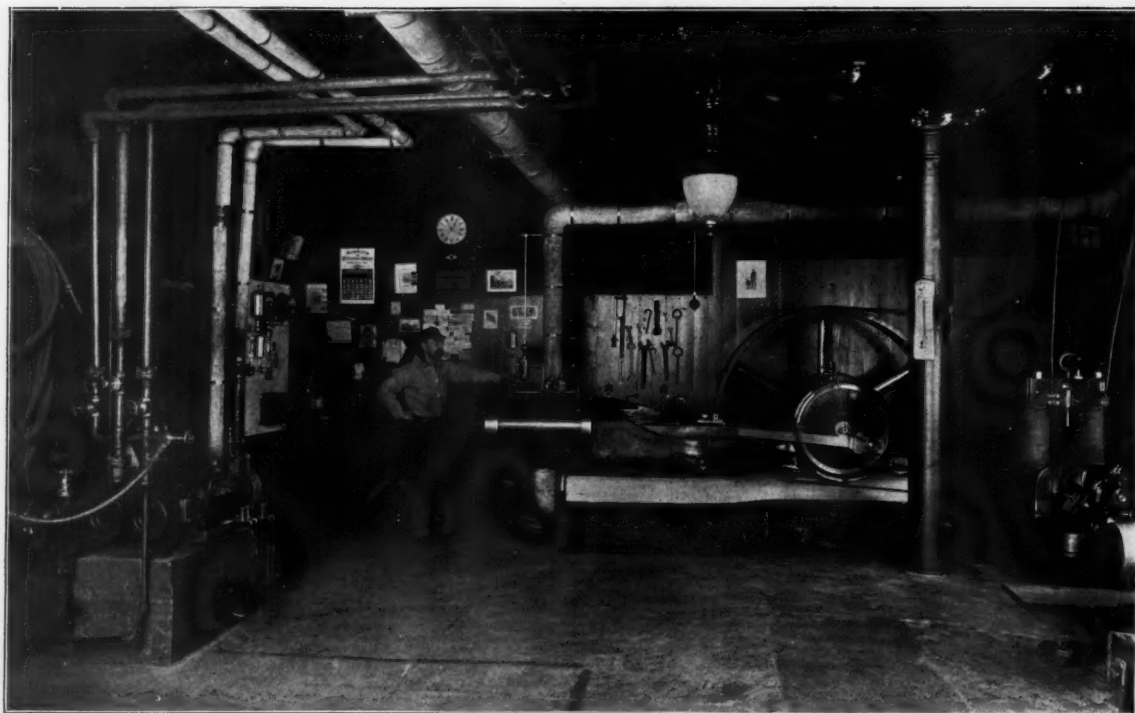
Folding a monthly edition of THE INLAND PRINTER, and binding the six months' volumes.



BINDERY—REAR VIEW.
Binding and mailing a monthly edition of THE ISLAND PRINTER.



SHIPPING DEPARTMENT.



ENGINE ROOM.

of blank books, which was awarded first prize over nine competitors. The total destruction of this firm by fire turned his course southward and he went to Memphis, Tennessee, where he was offered a position with the old firm of S. C. Toof & Co. as head forwarder. His stay in Memphis, however, was of short duration, as the yellow fever drove him out, and he again returned to St. Louis, where he accepted a like position with the R. & T. A. Ennis Stationery Company, and was at that



A WARM CORNER.

time the highest salaried blank book forwarder in that city. After serving this firm for three and one-half years he accepted a position as superintendent of the binding department of the Rocky Mountain News Printing Company, Denver, Colorado, which position he held for eight and one-half years. During this period he secured two more first prizes on exhibits of blank books at the Colorado State Exposition, having three competitors each time. Included in one of these exhibits and which added much to his fame as a bookbinder was the smallest blank book in the world, which was made by him for Byron Weston, the famous papermaker of Dalton, Massachusetts. The size of this blank book was $\frac{1}{4}$ inch smaller than a postage stamp and contained 376 pages ruled journal, on Byron Weston 16-pound demy paper, was bound full russia, extra bands and panel sides, and paged with diamond-sized type. This book was ordered by Mr. Weston and the price paid for it was \$50. It has been at all the famous expositions since 1885, including Paris and World's Columbian at Chicago. It has crossed the continent from Atlantic to Pacific and North to South at least twice a year in the vest pocket of Mr. Taylor, the genial representative of the Byron Weston Company, and has been seen in every city in the Union. While in the employ of the Denver firm he added to his knowledge a clear insight into the printing business, which he has studied with much interest ever since and mastered it to a degree enabling him to talk just as fluently on printing as bookbinding. During his eight and one-half years' service with this firm he did not lose a single working day. In the latter part of 1892 he came to Chicago, ostensibly bent upon securing the prize on blank books at the great World's Fair. On his arrival in that city he immediately set

about looking for a progressive firm, which, in his opinion, he found in The Henry O. Shepard Company, considering them foremost in the art of printing, besides being the executive department of THE INLAND PRINTER. He soon made arrangements and entered their employ as superintendent of the binding department and general solicitor. To make up an exhibit of blank books for the World's Fair was a task much greater than his former issues in this respect. Here he entered a field of strangers to solicit blank book trade, and they must be books which the firms ordering them would have no use for until the closing of the Exposition, or, in other words, orders for books six months ahead of the time they were wanted must be secured. Under these conditions he solicited in ten days thirty-four orders for blank books of such sizes as would make a good exhibit, and his orders represented some of the best firms in Chicago. After securing enough books of different varieties he had only thirty-six days in which to execute the work, but on the opening day of the World's Columbian Exposition The Henry O. Shepard Company's exhibit of blank books was complete in every detail and received the only medal and diploma awarded to America on blank books.

Mr. James Hubbs, the assistant foreman of the bindery, ably seconds the efforts of his superior. He is a practical bookbinder and has been with the paper about eight years. His ability to handle his subordinates is very marked, and the amount of work turned out in a given time, as well as the manner in which it is done, speak well for his executive abilities.



A NO. 1 POSTMAN WITH A NO. 1 PAPER, THE INLAND PRINTER.

When it is considered that a publication of from 120 to 150 pages, with several inserts and cover, 17,000 edition, is folded, gathered, stitched, pasted, trimmed, bundled, labeled and mailed inside of forty-eight hours, the facilities of the bindery and the efficiency of its foremen can be appreciated. The two

views presented on pages 236 and 237 give an excellent idea of the bindery on publication day.

The engine room, the great heart of the whole plant, by the pulsations of which the entire machinery is set in motion, is in charge of Mr. Fred Thomas, who can be seen in the picture on page 238 in the act of starting "his baby," as he calls it. Mr. Thomas takes great pride in this wonderful little engine which keeps the wheels revolving so constantly during working hours, and no engineer in the city can equal him for knowledge in his chosen calling or the faithfulness with which he performs his duties. Mr. Snyder, his fireman, has an obscure corner in the vast plant, but his work is none the less important on this account, and the failure to properly look after it would no doubt be quickly felt on every floor. In the illustration on page 239 he is shown when about to add fuel to the flame, thus doing his part toward "making the wheels go round."

No especial reference need be made to the illustrations accompanying this notice of *THE INLAND PRINTER*. The lines under each are sufficient. It might be mentioned, however, that they were all made from flash-light photographs by Messrs. Lawrence & Dinius, Chicago, whose work in this line is unexcelled. It will be seen that the whole establishment is a hive of industry and that every department is well equipped for handling the work in hand so far as people and machinery are concerned. The appearance of the paper will satisfy readers regarding the material in the composing room. It is always the desire of the management of the paper to present the latest type faces and borders and the best illustrations, as well as to furnish the most readable matter.

From the foregoing it cannot be denied that *THE INLAND PRINTER* is indeed "The Leading Trade Journal of the World in the Printing Industry," and here we have corroboration, if such were needed, from Mr. R. Coupland Harding, of Wellington, New Zealand, who, under date of March 16, 1898, writes: "You have made a fine paper of *THE INLAND PRINTER*. I have had opportunities of comparing all the chief trade organs, and taking it all round, I believe yours is the best of the kind in the world."

Thus proving the *quality* of the circulation of *THE INLAND PRINTER* by the quality and character of its reading matter and

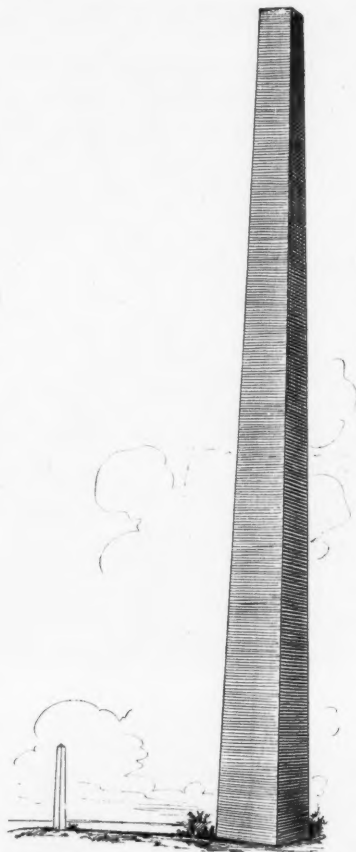


About forty copies of *THE INLAND PRINTER* make a pile one foot high.

the men who prepare it, we may give a short note to *quantity* of circulation. Let us prove this by an object lesson. The Washington Monument is 555 feet high. A year's publicity in *THE INLAND PRINTER* represents a pile of *INLAND PRINTERS* over nine times the height of the Washington Monument, a bat-

tery of 204,000 copies, on an estimate of the copies printed for this issue of May, 1898, but constantly increasing, going into the best offices of the world, and carrying the announcements of every advertiser.

THE INLAND PRINTER is circulated in a number of ways. Besides the names upon its regular subscription mail lists, copies are delivered in bulk to the Western News Company, Chicago, which in turn distributes to all its branches and agencies. In addition to this, package mail is sent each month direct to local



Comparative heights of the Washington Monument and a year's copies of *THE INLAND PRINTER*, the latter being over nine times the height of the former.

agents in nearly every city of any prominence in the United States, there to be delivered to regular customers or sold over the counter. These agents each take from three copies to two hundred copies of every edition of the publication, and as they are personally interested in disposing of as many papers as possible, it can readily be inferred that the magazine gets into the hands of the best people in the trade, and as large a percentage of them, as could be accomplished through any method of distribution. The fact that posters are printed every month and sent to all agents, together with printed matter of other kinds from time to time, proves that the management is determined to assist its agents to the best of its ability. Most dependence, however, is placed upon making a periodical that people want, furnishing matter that readers must have and which they can obtain through no other source, thus creating a large and constantly increasing demand for *THE INLAND PRINTER*. The foreign list is growing rapidly, and although the postage required for so heavy a magazine makes an extra charge of \$1.20 per year necessary, it does not deter those interested in the graphic arts abroad from requesting that their names be added to the list.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), \$1 per year. New York.
Nebraska Editor (monthly), \$1 per year. Beaver City, Nebraska.
Ohio Newspaper Maker (monthly), 50 cents per year. Mansfield, Ohio.
Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.
Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.
Newspaper Maker (weekly), \$2 per year. H. Lancaster, Temple Court, New York.
Newspaperdom (weekly), \$1 per year. C. S. Patteson, 25 City Hall Place, New York.
Fourth Estate (weekly), \$2 per year. F. F. Birmingham, St. Paul Building, New York.
National Printer-Journalist (monthly), \$2 per year. B. B. Herbert, 334 Dearborn street, Chicago.
Press and Printer (weekly), \$4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.
Country Editor (monthly) 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.
Massachusetts Editor (weekly), \$1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.
Kansas Newspaper World (monthly), \$1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.
The Journalist (weekly), \$4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.
Canadian Printer and Publisher (monthly), \$2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

SEVERAL Easter issues were received too late for comment in this number.

THE Albany (N. Y.) *Journal* has installed a new Hoe press with an output of 24,000 per hour.

THE Liberal (Mo.) *Enterprise* issued an illustrated anniversary edition upon attaining its fifth year.

THE Iowa Masonic Library, at Cedar Rapids, has issued a new publication called the *Quarterly Bulletin*.

C. M. KENVON, formerly editor of the Kewana (Ind.) *Herald*, is the new proprietor of the Decatur (Ind.) *Journal*.

THE Hosterman Publishing Company, Springfield, Ohio, has sold its two monthly publications, *Farm News* and *Woman-kind*, to J. N. and A. R. Garver.

THE Lockport (N. Y.) *Review* published a creditable anniversary edition upon completing the third year of its existence. The paper shows unmistakable signs of prosperity.

A NEW camp of Sons of Veterans has been formed at Steele City, Nebraska, and the members have honored the editor of the *Standard* by adopting the name, C. L. Fowler Camp.

Illustrated Iowa, the new monthly which succeeds the *Saturday Review*, published at Des Moines, is neatly gotten up and contains a fund of interesting matter concerning that State.

THE Loveland (Colo.) *Reporter* issues a circular to prospective advertisers with a reproduction of its edition, addressed and wrapped, ready for the post office. It makes a very good showing.

H. G. HUTZLER, publisher of the Manton (Mich.) *Tribune*, has purchased the McMichael building of that place which, after extensive alterations, will become the permanent home of the *Tribune*.

THE National Cash Register Company issues a neat five-column folio every morning during its conventions, called the *Daily N. C. R.* The twelfth annual convention was held at Dayton, Ohio.

A MOVE that is regarded as a wise one has been made in the newspaper world of Rome, Georgia. The *Hustler* and *Commercial*, both evening papers, have consolidated, and the city now has but two daily papers, one morning and one evening.

Phil G. Byrd, formerly connected with the *Hustler*, is proprietor of the *Hustler-Commercial*.

ON March 17 the Glasgow (Mo.) *Missourian* issued a special edition, the outside pages of which were appropriately printed in green ink, setting forth the business interests and importance of its city.

THE Seattle (Wash.) *Times* is enjoying a prosperous career. In sixteen months its new proprietors have spent \$100,000 on the plant, have increased the size of the paper from eight to twenty pages, and tripled its subscription list.

THE *Sunday Shilalah*, Camden, Tennessee, departed from its regular day of issue and published a special election edition on Thursday, March 10. The paper contained an unusual amount of news and other interesting matter, attractively presented.

TWO trade papers, the *Iron Trade Review*, of Cleveland, Ohio, and the *Industrial World*, of Chicago, have consolidated. The new paper uses both the former titles, in the order named, and is published in Cleveland, with editorial and business offices in Chicago and Pittsburgh.

THE Martin (Tenn.) *Mail* has been using its efforts to secure water and electric light works for that town, and has come out victorious. Editor T. L. Turner was agreeably surprised by receiving a number of handsome pieces of furniture from the citizens as a mark of appreciation.

ORION (Ill.) *Times*.—There is very little about the *Times* to criticise. Make-up and presswork are excellent. Display of the large ads. is good; in the smaller ones there is a tendency to display too much. Select a few lines and bring them out well, putting the balance small in order to create contrast.

THE Newburgh (N. Y.) *News*, after being five months in the hands of receivers, has been restored to the Newburgh News Printing & Publishing Company, its former owner. Major W. H. Weston, one of the receivers, is now secretary and treasurer of the company, and assumes the business management.

THE *Macoupin County Enquirer*, Carlinville, Illinois, has just closed a very successful voting contest, whereby two school teachers were selected to receive free trips to Washington to attend the meeting of the National Educational Association in July. Many thousand votes were registered for each of several leading aspirants.

Saturday Herald, Sullivan, Illinois.—The figures in the date line do not line with the letters, and there should be two or three more leads in each column to bring them to the end of the column rules. Aside from these two minor details there is nothing about the *Herald* to criticise. Everything, from composition to presswork, shows careful and praiseworthy effort.

MITCHELLVILLE (Iowa) *Index*.—The *Index* has a circulation of 750; the town has a population of but 700, and there are fifty papers in the county. It is filled with crisp news items, and to this, no doubt, is due the maintenance of a fair share of the patronage of the county. Make-up and ad. display are good. Would suggest the use of a little more ink and impression.

SPARTA (Mich.) *Sentinel*.—A good advertising patronage gives the *Sentinel* a healthy appearance. While there is no attempt at elaboration in the ad. composition, nearly all are well balanced. The custom of running paid readers above the correspondence heading gives the paper a mixed-up look. It would be better to run these all together, or two or three at the foot of each column. Aside from this the make-up is good.

SENECA (Kan.) *Tribune*.—The careful grading of correspondence and local items, coupled with good presswork, gives the *Tribune* a pleasing appearance. Parallel rules, such as are placed on either side of "Professional Cards," should be used to separate advertising from reading matter. There is a good supply of ads., and they are well displayed. The new

Klondike border is used extensively; while it is undoubtedly an eye-catcher, it could hardly be classed as neat.

SOUTH MILWAUKEE (Wis.) News.—Items under "Talk of the Shops," "High-School Notes" and "Cudahy" should be graded. The last-named head would be better if set in the same size as "Franklin." A half column of plate matter on the first page mars its appearance. Ad. display is good with the exception of B. E. Walter. The display is too near of a size. Make a panel for "Hardware" by simply running a plain rule top and bottom, and put "Gasoline and Oil Stoves" in 10-point.

ELYRIA (Ohio) Republican.—Everything about the *Republican* indicates prosperity. Make-up and presswork are good. It would be better to run a lead on either side of the rules between the small solid ads., as the rules do not show up. Ad. display in the majority of cases is all right. There are a few exceptions, however. Boylan Brothers—display all lower case and too near of a size. Holley & Blaine—first line not prominent enough. J. C. Bins—"The City Book Store" blacker and in two lines would be better, with the balance of the display a trifle smaller.

NORTHFIELD (Minn.) Independent.—The items of correspondence should be graded. There is a good showing of these, and it will pay to take the time necessary to put them in presentable shape. Unless the dashes between local items can be all alike, it would be better to omit them entirely. Presswork and ad. display are good. The best ads. are those of Kelly & Tripp, Finkelson, W. T. Lowe, Almquist & Wright, and Ferguson & Richardson. The wording in the latter, "are ripe; better pick one now," should have been lined on the left.

H. H. HOWARD and C. M. Turner send a number of ads. with a request for criticism. They also write: "In the ad. of 'The Fair' would like to know your opinion as to whether the dollar mark is in the right place." The dollar mark is not in the right place; it should be in the same line with the first price. In the first column it would have been better to put a "c" after the "99," and a dollar mark before the next price. It is not necessary to give this matter the same treatment as table work. The ads. are all well displayed and nicely balanced. In "The Fair" double-column portion, if the items had been set hanging indention it would have been an improvement.

The Hamilton (Ohio) *News* and *Republican* have consolidated and the first issue of the new paper, styled the *Daily Republican-News*, appeared March 21. The new publication is a seven-column, eight-page paper, and enjoys the large circulation accorded to both these papers heretofore. The *News* was established in 1879, and was the first newspaper in Butler County. The *Republican* was established in 1892, and at once took a front rank in the newspaper field. With this consolidation of the dailies, there will also be a consolidation of the weeklies—the Hamilton *Telegraph*, established in 1814, and the Butler County *Republican*, established in 1892. The name of the older publication will be continued.

TYRONE (Pa.) Herald.—Typographically the *Herald* would be a model of neatness but for a few quads which have been allowed to work up, and a lead and quad in the plate matter which were not trimmed out. Aside from this the plate is nicely handled, as are all other points of make-up. Ad. display is excellent. The ads. marked, also Wilson & Company's and Study's, are the best, although I do not approve the tipping of panels or the use of circles in newspaper work, particularly on a daily paper. A square panel in the ad. of John D. Cox would have been equally attractive. The work is neatly done, however. There should be more local news in the *Herald*, and at least a few editorial comments each issue.

Martin County Independent, Fairmont, Minnesota.—The head rules on the first page should be transposed. Ink is not worked evenly, having a muddy appearance in places. Aside from this, everything about the paper indicates the high-class

weekly. There are some excellent ads. The best ones are those of J. L. Whiteis, A. E. Wilson, Houghtaling & Coult, H. Gerken and Diment & Brosemer. The top line in the latter should have been larger and longer. If a smaller "s" had been used on the end of "Thompson's," and lined at the top, it would have relieved the length and enabled you to line the wording on the left. The tipping of the panel in Sternberg & Co's ad. caused considerable bother and added little to its attractiveness.

AVOCA (N. Y.) Advance.—Several matters should receive attention. There is a good supply of correspondence, but it looks bad because it is not graded. The 1-cent-a-word ads., which are set much the same as reading matter, would present a better appearance if a short rule, such as that run above the correspondence heads, was used between. The rules used between the ads. in the first column are too heavy—the one below "Avoca Tent," or the one above "One cent a word," would be an improvement. The letter used for "B. C. Brown, optician," should be discarded; it is not suitable for newspaper work. The attempts at rule-bending are a disfigurement. There is a tendency to crowd the display too much and set the body of ads. too large.

W. W. HINDS, superintendent of the mechanical department of the Record Printing Company, Bardstown, Kentucky, sends a novel advertising proposition which the *Record* received from the Magic Plating Company, of Boyce, Louisiana. As a sample of "unmitigated gall," as Mr. Hinds expresses it, it should receive a prize. Here is a sample paragraph—note the spelling: "If you will run our advertisement in your columns weekly for one month and insert the local during the life of advertisement, we will mail you the 'Printer's Companion' postpaid." The ad. occupies four inches, and the reader six lines. The book offered tells how to make half-tone cuts at a cost of one-quarter of a cent a square inch, and gives much other remarkable information, including a recipe for the manufacture of the finest colored inks.

The Effingham (Ill.) *Democrat* seems to be full of schemes and guessing contests that must keep the name of the paper well before the public. Every week during the year is published an article of special interest to merchants, treating of successful business conducting, and advertising to the value of \$25 is offered to the merchant who will read all these articles and write an opinion of them for publication. To the school children each week is offered \$1 for the best letter treating on a given subject. A guessing contest has just been concluded wherein \$15 was given the person guessing the nearest to the number of letters that would appear in a certain merchant's ad. on a given date. I should be pleased to hear from the business manager, George V. Mechler, in regard to the success of these enterprises. By the way, there are some excellent ads. in the *Democrat*.

In February, the Pomona (Cal.) *Progress* published a souvenir edition that for faultless designing, presswork, make-up and typography clearly takes first rank with the large number of editions of like nature which have passed through this department. The cover appropriately gives prominence to "Pomona," in preference to the name of the paper, while "Souvenir Edition of the Progress" is given proper display. This wording, in three colors, together with two nicely executed views of the city, form a title-page that is at once striking and attractive. The type for the box heads that run through the forty pages could not have been better chosen. The presswork is excellent and above criticism, the half-tones being exceptionally well done. Sidney M. Haskell, the publisher, gives me this information: "Printed on a Cottrell two-roller country press (33 by 47 bed), and is the first half-tone work ever attempted on this machine, which is ten years old. The book was run in eight-page forms. William M. Langton, pressman; William E. Stevens, feeder; Charles C. Corkhill and Frederick Llewellyn, typographers." Mr. Haskell believes in

giving credit where credit is due. There should be many more like Mr. Haskell.

CHARLES LOWATER, publisher of the Spring Valley (Wis.) *Star*, criticism of whose paper appeared in *THE INLAND PRINTER* for March, writes: "Just received your comments today, and send you copy of today's issue for further criticism. Some of the things you spoke of I had already corrected; all the criticisms are just. The reason for difference in price between 'card' and 'ad.' rate is that the card is not subject to change; the ad. is, at option of advertiser, without further charge. What do you think is the best policy—to enlarge my space, or to charge higher rates for my advertising? Thanking you for your candid and helpful criticism, I am, ———." I notice all the improvements suggested have been adopted, excepting the grading of correspondence. It will pay you to do this, and also to always run a lead between the items. The biographical sketches are certainly a good thing, and are certain to prove interesting to readers. Your advertising rates are extremely low. As an instance, the three-inch rate referred to in the March number, \$9.46 for one year—rate cards run from \$15 to \$50 for the same service. You should at least be able to increase your flat rate to 10 cents per inch, and decrease your discounts to five and ten per cent. This would make a three-inch ad., one year, \$14.04. If you can maintain the present amount of advertising, at the increased price, I should advocate printing two more pages at home, using some plate matter if necessary. There are a number of advertisers running one-inch cards who should have at least four-inch ads.; notably, James Rasmussen, Kirk & Hunter, Thomas F. Champlain, and El Paso Rolling Mills.

ACCEPTING AND REJECTING ADVERTISING.—The "country publisher," and his city cousin as well, undoubtedly read with vital interest all that is being said about the "fixed rate" and the "flat rate" for advertising, in the hope of finding something in the vast flow of argument that will exactly fit their demands or the imagined peculiarities of their localities; but the verdict returned is almost universally, "That may work in Jonesville, but it won't go here." Why won't it "go"? The answer is simple; because it isn't pushed. The publisher with the sliding scale has an excellent prototype in the musician (?) on the street corner with a tin cup in front of him—you get the music and pay as high as you will. It is noticed that the cup contains mostly coppers. A short-sighted business policy leads to the accepting of advertising at cut rates, and it is my purpose here to do a little thinking for the publisher who looks only at the present. There is a certain amount of advertising that will pay, under no consideration, more than twenty-five per cent of card rates. A dozen letters may be exchanged, but will result in a rise of but a few cents on the original offer. Here is where the weakest publisher falls. He looks at the \$10 or so longingly before turning down the offer. His employees are paid by the week and it will not cost him a cent more to set this particular ad., and if he rejects it the space will have to be filled with set matter or plate that is an expense. He yields, and the results are in the future. He has adopted a line of argument with himself that will be oft repeated until it becomes a habit. He has lost confidence in himself and will accept the first offer made him, no matter how insignificant, fearing to remonstrate lest he lose the contract altogether. By and by he will be considered "too easy," offers will grow less and less in number, and there will soon appear a couple of additional lines under "Suspensions." Advertising agencies that handle this class of ads. are constantly on the watch for victims. They know what other advertisers are paying, and when a publisher inserts one of these useless ads. he simply hangs out his shingle for the delectation of this class of people, who will flood him with their offers. A large advertiser, who pays good rates, has been trying a scheme that has evidently worked well. A large ad., occupying from forty to fifty inches, is found among the regular copy with this note at the top, "Insert this ad. only on

condition that you give it at least one additional insertion free." This has been tried twice within a few months and the publisher who prefers to insert the ad. twice rather than lose pay for it once, will probably be called upon to repeat the performance two or three times a year. I note that some of the copy sheets had a blue-pencil mark through the paragraph referred to. Publishers should realize the serious results of a policy that accepts any price for advertising. If a business is in such a condition that the loss of a cheap contract would mean failure, it would be far better to fail then and there than to die by inches. It might be a good scheme to mortgage your plant for a few hundred dollars, and devote the money to strengthening the backbone, and business will soon be done at a profit. Above all, have a rate, and have a "fixed rate," whether it be "flat" or graduated.

The following paper, on "The Influence of the Press," was read by J. H. Delano, editor of the Monmouth (Ill.) *Gazette*, at a recent meeting of the Military Tract Press Association, at Galesburg, Illinois:

My task today is to simply open the discussion of this topic. Nothing more, I take it, is expected of me. Some forces are measured with difficulty; their influences are so subtle, and operate in so many different ways, that the exact measure of their influence is hard to satisfactorily determine. That the press exercises a powerful influence along all lines of human endeavor cannot for a moment be doubted. The press, if it rightly apprehends its high mission and comes up to the full measure of its opportunities, is capable of exercising a strong and mighty force in every line of the world's progress. Among all the forces of a thousand years of progress and civilization, none has been more potent than that of the newspaper. Its uplifting power cannot be overestimated. It has stood from the beginning for all that has been best and greatest. It is the nurse of arts and the cherished friend of science. It has set its face like a flint against superstition and fraud. It has ever been the strong fence against wrong and oppression. Upon it, as among the mightiest means, the arm of progress leans. The newspaper exercises a direct influence upon human thought and human endeavor. It can and ought to be the mold of public opinion and the conservator of public morals. If it be an impure press, then that which otherwise would be a blessing becomes a curse. It has cursed the world with the blighting leprosy of its corrupting touch. But that day, thank God, we believe belongs to the irrevocable past. The signs of the times are auspicious for a wider reach and a purer atmosphere in the influence of the American newspaper. All that we have been saying and all that it is possible to say of the influence of the press in human affairs and human progress is not to be exclusively appropriated to the great metropolitan press or of the papers in a few populous centers. There are thousands of small daily and weekly papers whose circulation is almost exclusively in rural districts. They have a mission to perform, and that they are performing it is evinced by the fact that many of them in this military tract have been in existence for half a century. The law of the survival of the fittest holds good here. They have lived because they have been recognized as being necessary in some way to the well-being of the community in which they exist. Not many of our country papers actually die for want of patronage. These country papers constitute, with the Bible, the sole reading matter of thousands of sturdy and intelligent citizens all over the country, and these readers will be found to possess accurate knowledge and earnest conviction on almost every great question in the political economy of the United States. The last national campaign was the greatest political educator of the century. The difficult and intricate problems of our government—its finances, its tariff, its social and labor problems, as well as numberless other questions of American politics—were in that struggle so thoroughly ventilated in the columns of the press that the people as never before were able to cast an intelligent ballot and to give a reason for the faith that was in them. There is no doubt that the senatorial triumph of W. E. Mason in the Illinois legislature over a powerful political machine was due more than anything else to the influence of the Republican press of Illinois.

I have thus briefly indicated the influence the newspaper can and does exert. The newspaper ought to be a constantly increasing force in this land. It ought not to slavishly drag along in the rear of public opinion, like a mere dying echo. It should be a positive pioneer in endeavor for the world's uplifting. While it need not be the mouthpiece for every crackbrained reformer who seeks a medium of publication for impracticable theories, it should stand independently and courageously for that which makes for the common good. It should gather and put its news into such shape as to be educative, and all the constantly occurring events chronicled in its columns should be sharply accentuated by wise, clean and conservative editorial comment. The newspaper ought to have individual force and a distinct personality. It should create a wholesome atmosphere of its own and be able, to some extent at least, to lift its readers to a higher plane. That our country press is regarded as a potent influence is proved also by the tremendous advertising patronage that has been built up in the last few years. These keen, far-seeing business men would never spend the large sums they do for advertising did they not believe they were thus reaching a large class of careful and intelligent readers. The American newspaper has made immeasurable advance in every field of American life. The editorial brotherhood is

alive as never before to the responsibility of its calling. They are manifesting an increasing earnestness in striving to make that "calling and election sure." No one who has studied the question can be blind to the fact that there is an ever-increasing troop of men who cannot be bribed for the dissemination of evil, but with firmness and fidelity are using the mighty enginery of the press for the perpetuation of truth and right and for the overthrow of mendacity and oppression.

"By them still lifts the press its arm abroad,
To guide all eager men along life's road,
To cheer young genius, pity's tear to start,
In truth's bold cause to rouse each fearless heart,
O'er male and female quacks to shake the rod,
And scourge the unsexed thing that scorns its God;
To hunt corruption from her secret den,
And show the monster up, the gaze of wondering men."

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

THE paper-feeding machine of Charles D. Mattison, of Hasbrouck Heights, New Jersey, embodies an ingenious principle, which is well illustrated in the annexed drawings, No. 600,736. The three figures exhibit the mechanism in three different positions. In Fig. 1 the pneumatic cylinder 30 is just starting to roll across the top of a pile of paper of which the top sheet is indicated at 12. The suction of this cylinder rolls up the sheet, and carries it over the web 110, the manner in which it is carried to the feeding-off tapes being shown clearly in Figs. 2 and 3. The cylinder has a gear, 75, that is operated by a movable rack bar to drive it back and forth. The principle is a good one if the cylinder can be constructed

so as to insure the picking up of but one sheet at a time and the guides be made to deliver the sheets in register.

J. H. Russell, of Amsterdam, New York, has devised the paper-feeding machine shown as patent No. 600,844. It is designed for handling strawboard or other heavy stock, and takes a sheet from the bottom of the pile, by means of the felt roller C. The pressure of the upper roller C¹ is regulated by springs. The rollers are driven by a chain and sprocket not shown.

Francis Meisel, of the Kidder Company, Boston, has patented (No. 601,200) a mechanism for cutting webs of paper to certain stock-lengths, as in even quarters of an inch. The web of paper is shown at B being led through feed-rolls d and e, said rolls being an even number of inches in circumference. At g is a stationary knife, acted upon by a knife k on the large cylinder C. Every time the cylinder comes around the web is cut, and the cylinder may be made to come around faster or slower to cut a shorter or longer sheet by altering the change-wheel D. A set of change-wheels of different numbers of teeth are provided to replace D, so as to cut any size by quarter inches within certain limitations.

R. H. Smith and W. F. Tripp, of Springfield, Massachusetts, in patent No. 600,239 describe a hand-printing device for making show cards and counter signs, a letter at a time, means being provided for insuring the proper registering, spacing and lining of the letters.

An apparatus for assisting the delineation of outlines of type-faces is the subject of patent No. 600,292, by F. H. Pierpont, of Hartford, Connecticut. In using a microscope and camera

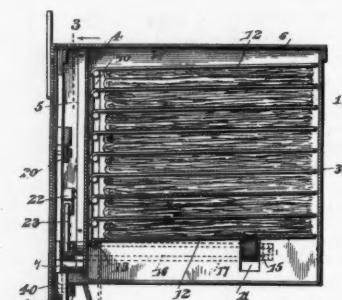


Fig. 601,189

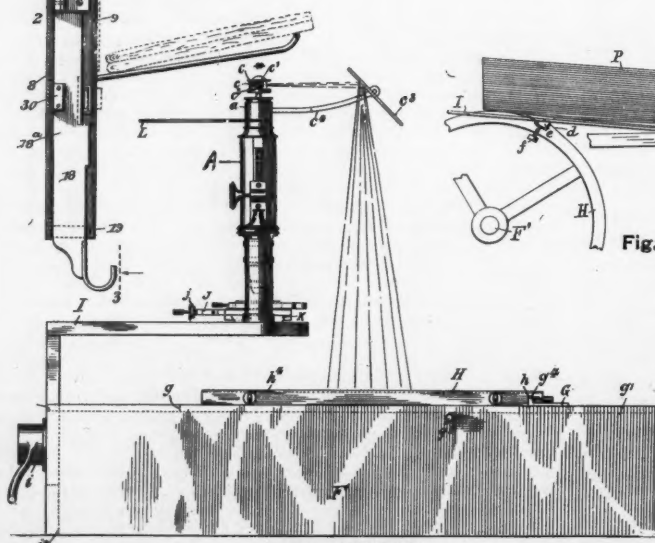


Fig. 600,292

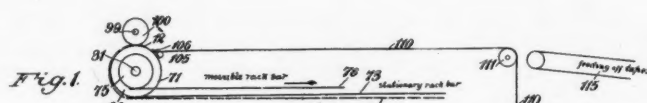


Fig. 2.

Fig. 3.

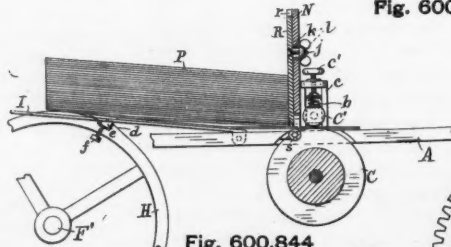


Fig. 600,844

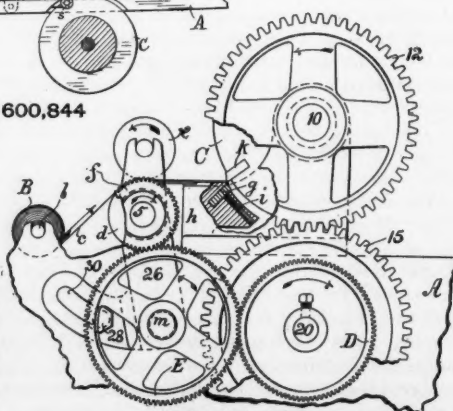


Fig. 601,200

lucida to throw an enlarged reproduction of a type-face on a sheet of drawing paper there has heretofore been a difficulty, owing to the inaccuracies introduced by what is known as spherical aberration. Those points of the reproduction furthest from the center are most distorted, and though the distortion is slight, it is important in such accurate work. Pierpont practically overcomes this difficulty by providing means for showing small portions of the figure at a time, each centered so that the distortion amounts to nil. It appears to be practical, and ought to be useful in a number of trades. *A* is the microscope, *c* the camera lucida, *c*^s the reflector, and *H* the surface on which the reproduction is shown.

Newspaper-vending machines are always interesting, even if they never come into use. That shown as patent No. 601,189 is by George A. Welch, of Baltimore, and is designed to deliver a newspaper whenever the proper coin is inserted and the slide is pulled. It can be operated by 1, 2, 3 or 5 cents as necessary, and the papers have to be folded up and placed between shelves. These shelves may be used for advertising, as they drop out with the paper at the bottom every time a paper is released, remaining suspended in sight by a hinge. The machine cannot be cheated by fair means, as the coin when dropped in forms a connection between two parts, without which the pulling of the slide effects nothing. It is, however, subject to the same difficulty that has killed all its predecessors—the slot being accessible to the over-restless and competing newsboy, he can stuff it up with broken matches, thus knocking it out at every round. Until some inventor can get around this there will be nothing but trouble in store for the newspaper-vending machines.

THE CONVERSE TYPESETTING AND JUSTIFYING MACHINE.—It appears that something less than justice has been done this mechanism in our note on the British patent last month. Next month we hope to give further attention to the matter and to give the machine its full meed of critical notice.

TRADE NOTES.

THE Burnett Printing Company have moved to 25 and 27 South Water street, Rochester, New York.

THE bindery and pressroom at the M. J. Cantwell Job Printing Office, at Madison, Wisconsin, are now using electric motors as power; a gas engine was displaced by the new power.

THE Central Paper Company advised the trade under date of March 25 that they had resumed business at the old stand, 177-179 Monroe street, Chicago, and were prepared to fill all orders in their line.

THE main office of the Dexter Folder Company, makers of paper-folding machinery, has been removed to the factory at Pearl River, New York. The branches in New York and Chicago will be maintained as heretofore.

W. J. DOBINSON, formerly with the Suffolk Engraving Company, Boston, has sold his interest in that concern, and opened a new plant at 267 Washington street, that city, under the name of the W. J. Dobinson Engraving Company.

WILLIAM H. BABCOCK, solicitor of patents, 709 G street, Washington, D. C., has issued a comprehensive sheet giving information regarding patents throughout the world, which should prove valuable to all interested.

H. B. SAUNDERS, of Hamburg, New York, after an absence of three years is back to the printing business again. He says: "My first purchase of new material was the current number of THE INLAND PRINTER, and I will soon renew my old subscription." THE INLAND PRINTER is the medium to select material from.

ABOUT eight months ago Ben F. Corday started a printing office at 538 Woodland avenue, Cleveland, Ohio. His aim was to do good work, and do it promptly, and he has gained a reputation already for both. His motto is, "Not How Cheap, but

How Good." Owing to increased business he, about a month ago, moved to 569 Erie street, where he has double the room he had at the old stand, besides having the advantage of being nearer the business center.

CHARLES F. GRAESSER, for a number of years in charge of the poster department of the Courier Company, Buffalo, has been given a position in the business office, filling the one formerly occupied by Mr. Van Duzee. Mr. Graesser has been a faithful employe, is a very competent man and proposes to make a success in his new position.

C. H. JONES, who has been representing Barnhart Brothers & Spindler for about eight years in New England, New York, Ohio and West Virginia has resigned and will assume the position of superintendent in the establishment of John M. Jones & Co., Palmyra, New York, manufacturers of Jones' Gordon and Lightning Jobber presses and Ideal cutters.

HEREWITH are shown a tailpiece design and several initials by Fred W. Goudy, Detroit, Michigan, whose excellent decorative work has been so favorably received. Mr. Goudy



INITIAL AND TAILPIECE DESIGNS BY F. W. GOUDY, DETROIT, MICH.

designed the February cover of THE INLAND PRINTER. The heading design and initial on page 163 of this number, as well as the heading and initial of the article "Makers of THE INLAND PRINTER," are also from his pen.

THE New York offices of THE INLAND PRINTER have been removed from the American Tract Society Building to 34 Park Row, corner of Beekman street. Mr. George E. Lincoln, the manager, has fitted up the offices with especial care and with a view to the convenience of all callers. Having telephone connection, printers, advertisers and others are requested to make use of this method of communication when not convenient to call.

A FULL-PAGE illustrated advertisement of the combination multicolor and half-tone electrotpe printing press manufactured by R. Hoe & Co. appeared in the colored supplement of

the New York *World*, March 27, 1898. In this page is mentioned the successful introduction of this new and marvelous machine, which is now in regular use in the pressrooms of that paper for printing the color pages of their great Sunday edition, the order for the press having been given but eight months ago. The machine is said to be the largest and most complete color press in existence. It is thirty feet long, eight feet wide and fifteen feet high, weighs about seventy tons and is made up of some forty thousand separate parts.

ALBERT NATHAN, of the firm of Albert Nathan & Co., ink-makers, has recently returned to New York, having visited the various branches of the American Type Founders' Company, with which concern he has recently made an arrangement to supply printing ink. The contract entered into between the companies was made after most careful consideration and test of the actual merits of the goods, and now that the matter is definitely settled the American Type Founders' Company propose to push the sale through all of their branches in a most energetic way. Backed by such a company there is no question as to the outcome, and the sale of Nathan inks will no doubt be large. Mr. Nathan seems well satisfied with his trip.

DANIEL H. CHAMPLIN, for eighteen years with C. B. Cottrell & Sons Company, the press builders, and for the last few years manager of their Chicago branch, has resigned his position with that company and assumed the management of the Chicago branch of E. C. Fuller & Co., manufacturers and agents for printers' and bookbinders' machinery. Mr. Champlin's title is western manager, and his office is in the Fisher building, 281 Dearborn street. The firm he is now connected with has recently made an arrangement with the Seybold Machine Company, of Dayton, Ohio, to handle their output of well-known papercutters and bookbinders' machinery, which adds very materially to their own already excellent line of high-grade bookbinders' machinery. Mr. Champlin has a large acquaintance among the printers of the country and a thorough knowledge of the needs of the trade, and E. C. Fuller & Co. feel that they have made no mistake in placing him in charge of this important end of their business.

THE International Typographical Union has recently adopted the referendum plan of electing officers. The vote will be taken during the month of May, 1898, a majority of unions agreeing to vote May 31. One of the leading candidates for president of the organization is Samuel B. Donnelly, of New York, whose exceptional ability as executive of New York Typographical Union, No. 6, and the successful handling of many trade difficulties, chief among which was the recent acquisition of a nine-and-a-half-hour workday for book and job printers, have made him a national reputation in printing circles.

He was born in Pennsylvania thirty-two years ago, is a good speaker and ready debater, and has won his spurs by hard work. Personally Mr. Donnelly has that pleasing trait of character which instantly makes friends, is good looking, athletic and popular, though the head of a union of 5,500 men and frequently placed in a trying position in the discharge of his duties.



AN ACKNOWLEDGMENT OF MERIT.

We do not see how any printer who desires to keep in touch with passing events connected with the trade can get along without *THE INLAND PRINTER*. It is a model of typographical excellence and beautiful presswork. We look forward to its coming every month, and derive pleasure and benefit from its perusal.—*Golding & Co., makers of printing machinery, tools and material, Boston, Massachusetts.*

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE cover of the March edition of *Art in Advertising* was printed in gold and brown and tastefully embossed.

THE Brothers of the Book, Gouverneur, New York, have presented their Easter greetings in a pretty reprint of Richard Le Gallienne's *Confessio Amantis*.

A HAPPY collection of short selections from modern authors has been tastefully put forth by Arthur Gray & Co., New York, under the attractive title, "The Good Things of Earth, for Any Man Under the Sun." Alphonse Daudet, Julian Ralph and Frank B. Stockton are among the authors represented.

"PHILISTINE SERMONS," by William McIntosh (Doctor Phil), have been reprinted from the *Philistine Magazine* on handmade paper, from antique type, and bound in boards, white and dove-gray, with gilt lettering. Mr. McIntosh is the editor of the *Buffalo Evening News*. His point of view in dealing with religion and its philosophy is original and forcefully presented in a pleasing and graceful style. The collection is a pleasure in every way.

CURTIS & CAMERON, Boston, have issued their descriptive and illustrated catalogue of the Copley prints for the spring of 1898. It is tastefully printed by the Heintzemann Press, and gives a complete list of the reproductions of notable paintings publicly and privately owned in America; also the mural decorations in the new Library of Congress, at Washington, and the Boston Public Library and other public buildings. It is printed in brown and green, and well illustrated.

THE first issue of the *National Journal of Engravers and Electrotypers*, published at Grand Rapids, Michigan, by C. C. Cargill, has made its appearance, and announces that it is the official organ of the Association of Photo-Engravers, and that "the editorial department is in the hands and under the press committee, who constitute the editorial staff." It is of twenty-four pages, usual magazine size, with cover of elaborate design in two colors. The publication starts in with a goodly number of advertisements and some interesting matter, and bids fair to prove successful. *THE INLAND PRINTER* wishes it all luck.

THE Journal of Commerce Company, of Providence, Rhode Island, have issued the first lot of advance pages of their "United States Commercial Directory for Use in Foreign Countries," printed in English, German, French and Spanish, which contains only the names of manufacturers of goods that are in demand outside of the United States. These advance pages will appear from month to month in their *Journal of Commerce*, and will be sent to all the cities of the world where the United States is represented, placed on file for public use, and when the work is completed, bound volumes will take the place of the advance sheets, and the directory placed on sale in all of the commercial centers of every country of the globe. All the display advertising, as well as the directory matter, will be printed in four languages.

THE office of publication of *Field and Stream*, "a magazine of sport and adventure," has been removed from St. Paul, Minnesota, to New York City, and the publication changed from the large form to standard magazine size. In the April number, the first issue printed in New York, the publisher, John P. Burkhard, makes the announcement that the change of place was made necessary from the fact that New York is the great publishing point, and that St. Paul was too far from the center of manufacture to be a good advertising location. The magazine has a large circulation in the West, and hopes by changing its office to New York to largely increase its subscription list in

that part of the country. It shows considerable improvement typographically, and contains a goodly amount of interesting matter, well illustrated.

FROM Rand, McNally & Co. come two books which are chiefly notable for their remarkably effective covers. The books are "In the Shadow of the Pyramids," by Richard Henry Savage, and "Told in the Rockies," by A. Maynard Barbour. The contents of the volumes do not in any degree come up to the promises of the outsides, and it seems somewhat of a pity to waste such good printing and such really excellent cover designing and printing upon stories which have no very evident reason for being. Still, as examples of what a cover design may be made to mean, these books are worth the attention of a printer.

SOME comments by Miss Amy Leslie on "The Fruit of the Roycroft" do justice to the beautiful books produced at East Aurora—books that "show such skill and delicacy of taste

reprint of Walter Pater's "Conclusion." When it is remembered that of all the Englishmen of this generation, except possibly Stevenson, Walter Pater had the most exquisite literary style, then we can imagine something of the manner in which this "Conclusion" should appear. Let us hope that the Brothers will not disappoint us.

THE CHRISTIAN GENTLEMAN: A Series of Addresses to Young Men. By Louis Albert Banks, D.D. Cloth, 12mo; price 75 cents. New York and London: Funk & Wagnalls Company.

The number of preachers and Christian workers who look forward with pleasure to new books by Dr. Louis Albert Banks is rapidly growing larger. His new volume entitled "The Christian Gentleman," just published by Funk & Wagnalls Company, New York, is already insured a very large sale. The title suggests the timely and practical character of the book. It contains a series of addresses delivered to young men in the Association Hall, Cleveland, Ohio, under the auspices of the Young Men's Christian Association.

WE have received from the publishers, Messrs. A. S. Barnes & Co., a beautifully made volume of the short stories of Annie Eliot Trumbull. The printing has been done at the University Press of John Wilson & Son, and like every book which comes from their Cambridge shops, it is exquisitely done. As a mere piece of bookmaking the volume is most attractive. As an entertaining series of tales for the entertainment of those who like to read aloud, and to be read to, this is a particularly good thing to have. Some of the stories we have seen before. "After—the Deluge" appeared originally in the *Atlantic*, and some of the others found their way first into print through the pages of various other periodicals, but they have lost none of their charm for all that, and are rather increased in interest because of the dainty setting which the publishers have given. The book should attract attention, for the stories show careful handling and a perfect sense of perspective values in storytelling.

WITH respect to books, says Herbert Putnam in the April *Atlantic*, habit, if not convention, has tended to establish a special code of ethics, distinct from that applicable to ordinary properties. It may well be that the property right in a book is a limited and provisional right—a right which continues in the owner only until it appears that the volume will confer a greater benefit upon some one else. This view, which may justify—nay, which to a sensitive conscience may sorrowfully compel—the expropriation of a book, does not necessarily extend to the expropriation of the contents of a book; and we have it as a singular contrast that many persons of repute, who would hold it a theft to plagiarize other men's ideas, hold it no more than a plagiarism to steal their books. In using the term "theft" in connection with books we should therefore explain that by theft we mean no more than the dispossession of one holder in favor of another, and set apart wholly the question of moral turpitude in the transaction.

FROM Houghton, Mifflin & Co. come two volumes of the best sort of thing. These comprise Mr. James Breck Perkins' "France Under Louis XV.," and are printed at the Riverside Press of H. O. Houghton & Co. There has yet to come from this establishment a book which is not mechanically perfect, and the volumes under discussion are examples of the most perfect of their class. The paper is of a grade which is a rest to the eye. Of a dead finish, delightful to the touch of the reader, and taking an impression which is as clear as Bible india, it is such that one can but wish for more books so carefully made. So far as the contents are concerned, Mr. Perkins has treated his subject with his usual care—that which was so finely shown in his "France Under the Regency." In these volumes he brings his great work nearly to the date of the Revolution, and we may expect from him a tale of that troublous time such as we have not had since Carlyle made his monumental book. Mr. Perkins is a native of Monroe County, New York, and represents his district in the State legislature. He is the most



Photo by Beatrice Tonnesen, Chicago.

"INCREASING THE CIRCULATION."

that one just silently caresses the volume as though it were a thing of life." The Roycrofters do not make the mistake of giving fine raiment to literary corpses, however. Take, for instance, "As it Seems to Me," by Mr. Elbert Hubbard, the high apostle of the order, and what have we? As beautiful a book as one could wish for, filled with a sane conception of things seen and unseen, a trenchant wit, a graceful fancy and a happy style that wins the affection of the reader for both book and author. Printed on rough paper, with the portrait of the author on Japan vellum, bound in flexible russet chamois, with a silk lining and marker, the work is as unusual as it is attractive.

FROM Gouverneur, New York, comes a valentine in the shape of a reprint of Mr. Kipling's "Vampire." It is done at the Adirondack Press, of which Mr. Lawrence C. Woodworth is the guiding spirit. From the initial effort on the part of the Brothers of the Book, one would imagine that the society had within itself the capabilities for the production of artistic books, and their announcements have a certain added value because of the fact that this little leaflet shows the greatest care in its production. It is announced that the Brothers will shortly issue a

careful of students, and he gives to his work, besides the impression of accuracy, the further agreeable impression that it is done by one who has a regard for the niceties of English construction. While the books are invaluable as history of a remarkable period in the story of France, they read like a tale of adventure and hold attention as a romance. That is the art of Mr. Perkins. The facts were present; he has dressed them and made them to live in the mind of his reader.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

LOUIS C. HESSE, St. Louis, Missouri, submits a business card printed in four colors and gold. The design is good, composition neat, presswork and color scheme excellent.

GEORGE E. COAPMAN, Rochester, New York.—The two folders sent by you are good specimens of artistic job composition. We do not see that they could be improved in any particular.

A PACKAGE of commercial stationery from C. Rittenhouse, Hackettstown, New Jersey, contains good specimens of that class of work, both in composition and presswork. Display is neat and well balanced.

A BICYCLE catalogue cover, in two colors, and business card, submitted by Ernest C. Roach, with the Home Journal Printing Company, Lafayette, Indiana, show taste in design and composition and neatness in presswork.

ASA P. BROOKS, Sauk Center, Minnesota.—The programme is a neat piece of work; the note-head is a nightmare—the type being incongruous and the rulework crude. Plain, neat type, without ornament or rulework, would look much better.

R. P. ZOBEL, printer, Syracuse, New York, sends some specimens of advertising which he says has brought him good results. A feather stuck in a small card is inclosed in a diminutive envelope on which is the notice, "This will tickle you."

HOWARD BRAMWELL, Colfax, Washington.—The cover submitted is a good specimen of composition, especially the front page. On the third page we would suggest that a pica more space between the border and the top line of type would be an improvement.

FROM the Brokaw Music Company, St. Joseph, Missouri, we have received samples of sheet music published by them, which in point of mechanical execution are above the average. The title-pages are exceptionally tasteful in design, and the work is creditable throughout.

C. T. LEMEN, foreman, Dansville (N. Y.) *Breeze*, forwards a booklet entitled "A Ray of Sunshine," and some other samples of commercial work, all of which are neat in composition and good specimens of presswork. The booklet is especially neat in design and execution.

SOME samples of cigar-box labels from the Ottumwa Stamp Works, Ottumwa, Iowa, show the possibilities of the ordinary job press in the line of colorwork and embossing when handled by an artist. The coloring is brilliant, and the embossing as sharp and clean as if done with a steel die.

"REQUISITES" is the title of a four-page, 9 by 12 circular, issued monthly by John P. Morton & Co., Louisville, Kentucky, to keep before the public the line of stationery supplies and printing which they are prepared to furnish. It is well printed, both composition and presswork being of a high order of merit.

CONRAD LUTZ, Burlington, Iowa, has issued a blotter on which is printed a group of tea roses so natural in appearance that one is tempted to smell them, as though they were the real thing. They are produced by the three-color half-tone process, and the plates are excellent and colors beautifully blended.

FOR dainty and beautiful initials to be used for "illuminating" we refer our readers to the unique little brochure "An Initial Talk to Printers," just issued by the Peninsular Engraving Company, Detroit, Michigan. It contains several pages of artistic old style initials, charmingly executed in colors, some of them bronzed.

FROM John W. Kelly, 71 Maiden Lane, New York City, a neat business card set in Jenson Old Style, printed in black, with underscore rules in red on yellow stock. The arrangement of the lines is artistic and produces a good effect. The same forms printed in red-brown and blue on pale-blue stock is a good combination of color.

THE Atwood-Krueberg Company, 115 North Main street, Los Angeles, California, are justly entitled to the term "art printers." The specimens of work submitted excel in beauty anything we have seen in typography for some time, and the circular "A Business Lyric in Sober Prose" is a delicate yet striking production. The business card is a neat example of composition in one series of type, with a pale, tinted background. The blotter is bold

and attractive, printed in black and red. Artistic compositors and excellent pressmen are evidently employed by this company in the production of such admirable work.

J. L. & JOHN MELVIN, publishers of the *Recorder*, Claysville, Pennsylvania, send a few samples of commercial work for criticism. They are well up to the average of this class of work, both in composition and presswork, and are a vast improvement over the samples submitted for comparison by the Melvins' predecessors.

LIGHTBOURN'S "West India Annual and Commercial Directory" is a book of 280 pages, 4¼ by 7 inches, full of valuable information of a commercial nature. The composition and presswork are good, and some half-tone illustrations on enameled stock are very well printed. The work is issued from the office of John N. Lightbourn, St. Thomas, West Indies.

F. D. BARROWS, Foxcroft, Maine.—The *H. C. I. Scroll* is a good sample of publication work, composition and presswork being well up to the average. The "Report of the Municipal Officers" is not so good as the *Scroll*. The pages would look better if you used leaders instead of quads on the statements, as you would thus obviate the ragged appearance now evident.

A SMALL package of neatly displayed cards and letter-heads was received from Charles T. Trew, with the *By-Slander*, Macomb, Illinois. The Hampton Directory Company card is a good specimen of display in one series of type in red and black, but there is a little too much red. The initial letters H, D and C alone would have been sufficient in red, balance of card in black.

PHILLIPS & VADER, 79-81 Fifth avenue, Chicago, printers to the theatrical profession, have submitted a package of their productions, consisting of letter-heads, note-heads, cards and announcements, printed in great variety of colors. They also make half-tone engravings which are of good quality. The work is well displayed in composition, and the presswork is up to the average.

A PAMPHLET of eighty-four pages and cover, 8 by 12 inches, oblong, and entitled "The Story of Progress in the Dry Goods Trade," is issued by Wyman, Partridge & Co., of Minneapolis, Minnesota. It describes and illustrates their beginning and progress up to their present immense capacity, illustrated with many half-tone engravings. The work is well designed and excellently printed by the Banning Press, of Minneapolis and St. Paul.

JAMES M. RAMSAY, Bridgeport, Ohio.—The samples sent by you are nearly all good specimens of job composition. There is great variety in style, showing that you have not fallen into any rut. The Second Christian Church card would have been improved if the principal line were set in a plainer and more readable type, and we do not like the way in which the word "Potatoes" is set in the S. S. Brown card—there are not four syllables in the word.

A FEW samples of office stationery have been forwarded from the *Journal*, Chadron, Nebraska, all of which are printed in colors. While the type display is fairly good, we cannot approve the use of so much colored ink on work of this character. The bank draft—printed in green and red on pink stock—would look much better printed in black or blue only. Quietness in color and neatness in composition are more suited to this class of work than the circus poster style.

"SUGGESTIONS IN TYPOGRAPHY" is a booklet of plain and ornamental examples of composition by Alexander A. Stewart, Salem, Massachusetts. Many of the specimens are original and unique, while others are plain and striking. All are of good quality, showing that Mr. Stewart is an artist in typography. The color schemes and presswork also are good, some tint-blocks being used with artistic effect. The work will no doubt be appreciated and prove of value to all who purchase it.

THE Boston Engraving Company, 113 Purchase street, Boston, has issued a four-page circular, tastefully printed, advertising the productions of that company. The first page is embellished with a three-color half-tone of a Paris flower-woman, the coloring on which is exquisite. The inside pages are in black, showing commercial work of unusual excellence. The fourth page is printed in two colors, and the entire work is creditable, not only in engraving but printing. The name of the printers is not given.

A VERY handsome booklet is the 1898 catalogue of the Milton H. Smith Company, Rochester, New York. It contains representations of the badges and insignia of all the social and secret societies, printed in colors and gold and embossed, and shows the same designs printed in their "silkstone" inks, which give a very delicate appearance to the work. This catalogue is, perhaps, the most complete reference book for society insignia that has ever been published, and the Milton H. Smith Company has an established reputation for fine work in color printing and embossing. Printers wishing to handle this line of work cannot do better than to communicate with the company and secure one of these handsome catalogues.

WE are in receipt of a copy of "Fairy Tales" (second series), a tasty twenty-four-page booklet issued by the N. K. Fairbank Company to advertise their "Fairy" soap. The entire work, including the cover, is lithographed by the Gray Lithographing Company, of New York, and the booklet is certainly worthy of mention as a very attractive advertisement of a very excellent soap. The work opens with the Fairy "Acrostic," and short verses concerning the Mermaids, the Two White Kittens, Tom's Bath, Fairy Linen, a Song of Sleepy Land, Cinderella's Wedding, Goldenlocks, and other little verses complete the book. Each verse is accompanied by an appropriate illustration, tastily colored, each one having the cake of soap neatly worked in. The embossed cover adds much to the good appearance of the work.

The Fairbank Company is getting out some excellent advertising, and the work in question is in line with the policy of the house to advertise goods that are right by methods that are right.

CHAPIN & CLAFLIN, 79 Fifth avenue, Chicago, have issued a very striking circular, announcing their resumption of business after being burned out. It shows a building with the flames pouring out of the windows, and floating upward is seen a phoenix—the emblem of resurrection from ashes. The circular is printed in four colors—red predominating—and tells of their ability, with the new plant and material in their new location, to take care of their patrons and supply their needs. The stock used is buff, deckle-edged, with an envelope of the same stock, on which is a plat of that section of the city in which their place of business is located, showing at a glance just how to reach them. It is a good idea and well executed.

L. BARTA & Co., 144 High street, Boston, forward two specimens of their work, each 9 by 12 inches in size, one a silversmith's catalogue, the other specimens of advertisements. The catalogue is an exquisite sample of half-tone work, each article represented appearing to stand out from the page. The front cover design is an artistic production in colors and gold, embossed, showing a meadow with the grasses usually found therein. The title of the catalogue is "The Meadow." The second work is a collection of samples of advertising gotten up by Barta & Co. for Mr. F. P. Shumway, and are splendid specimens of advertisement display. There are ninety-six pages in the book, and each is a study by itself. Messrs. Barta & Co. ought to feel proud that they have such artist compositors in their employ.

A BOOK of specimens of much importance to the printing craft is that recently issued by the American Type Founders' Company, general selling agents in America for Albert Nathan & Co's printing inks, varnishes and bronze powders. The work is quite an elaborate affair of 116 pages, neatly bound in black cloth and lettered upon the front cover in gold with handsome decorative border in red. The title-page is tastily set and colored, the center band being composed of the three primary colors—yellow, red and blue—printed in vertical stripes with white spaces to properly divide them. One of the handsomest pages in the book is that showing bronze powders. Each color of ink is printed upon paper best suited to bring out the most pleasing effects, or to show how an ink intended for a particular paper will work in actual use. The gloss black, red, blue and green, for instance, are printed on smooth Jappannin paper; news ink upon an ordinary print paper, and deed and bond black upon bond paper. The gold inks are also printed upon colored label paper, which enables the printer to readily ascertain the effect produced and compare the ink with results obtained by the use of size and bronze powder. The book is a convenient compendium of reference for those wishing to purchase ink.

THE value of continuous and persistent advertising is shown in the series of circulars issued by Mr. George De Haven, General Passenger Agent of the Chicago & West Michigan Railway, Grand Rapids, Michigan, during the past winter. They are of letter size, printed in two colors, upon both sides of the sheet, the principal feature being an illustration of the hotel which is being built at Charlevoix, and which it is expected will be opened on June 25, 1898. The circulars are headed "Ye Building of ye Inn," and the half-tone cuts used upon each show the appearance of the structure at different times, the date the picture was taken being always given. A little information in regard to the illustration forms the text for the little circular letter, which is neatly printed in the corner of the first page. The last one received by THE INLAND PRINTER was dated March 30, and has a view taken February 25. In the foreground appears the new station building, beyond that the grove, and through the trees can be seen the outlines of the Inn. Although the ground is covered with snow, an excellent idea of the place can be formed. This last circular also has an additional indorsement which we have not noticed on the others, namely, "Tell your friends," printed across the blank space at the left, as if written with pen and ink. If the recipients of these circulars faithfully carry out this injunction, by the time the house is ready for the opening the place will be well patronized. Mr. De Haven is to be congratulated upon this method of advertising the well-known and delightful summer resort, Charlevoix, and the important building there being constructed. It will undoubtedly result in business when the season opens.

OBITUARY.

AT Salem, Massachusetts, on March 28, Abner Cheney Goodall, aged ninety-three. Mr. Goodall made the present newspaper possible by perfecting the first printing press that printed on both sides in one operation. His inventions in this line became the foundation of the present newspaper press. He also invented the cracker machine and perfected the preparation of copper and steel plates for use by engravers.

AUBREY BEARDSLEY, the well-known sketch artist and writer, died at Mentone, France, March 16, from a hemorrhage of the lungs. Mr. Beardsley was born in 1874. He began life as an artist on the *Pull Mall Magazine* and the *Pull Mall Budget* in 1892. He was elected a member of the New English Art Club in 1893, and subsequently worked for publishing houses. He was author of several illustrated publications, and contributed

a large number of drawings to the *Yellow Book* and *Le Courrier Français*. The eccentricities displayed in his posters won for him an exalted position in the world of art; perhaps no other artist of modern times was copied as much by lithographic poster designers.

EDWARD CARQUEVILLE, the well-known employing lithographer and engraver, died at Sheridan Park, Chicago, on March 7. He had been sick two weeks with rheumatism, which attacked the heart. Mr. Carqueville was fifty-seven years old and a native of Posen, Poland. He came to this country when fifteen years old, and shortly afterward entered the lithographing business to learn the art of engraving. Later he became a partner in the firm of Shober & Carqueville, who were the largest and most progressive firm engaged in that line in Chicago. Their plant was destroyed by the great Chicago fire of twenty-five years ago, but new machinery was again in motion within a limited time, and again the firm prospered, only to meet a total destruction by the devouring element, about eight years ago. Mr. Carqueville soon reorganized the firm as the Carqueville Lithographing Company, with offices and plant at La Salle avenue and Illinois street, and again the indomitable will and perseverance of the man was successful in building up a trade creditable to himself and the great city of Chicago. In this he was assisted by four of his sons, who were associated with him in conducting the business, and will continue to manage the family estate. He leaves a widow and eight children—seven sons and one daughter.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE old-established and mammoth printing and publishing house of Harper Brothers, New York City, have recently placed their third order with the Babcock Printing Press Company for additional Optimus presses.

YOUR '98 OUTING.

Spring is here and summer is fast approaching. Time to think of where to go in order to avoid that uncomfortable city heat. "Vacation Suggestions," published by Wisconsin Central Lines, tells of a hundred summer resorts easily reached from Chicago and Milwaukee. Ask your nearest ticket agent for detailed information. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

HOW PRINTERS CAN SAVE MONEY.

One year ago the proprietor of a great printing establishment in Chicago, one of whose publications is of world-wide fame among the craft, introduced a reform which reduced his insurance rates about twenty-five per cent upon his plant and nearly forty-five per cent upon his building. He says Tarcolin did this! and also states that the additional economy resulting from its use in place of benzine will save him thousands of dollars, besides safety from explosions. Verily, "Wise men change their opinions and methods—fools (and some printers) never," and thus become "back numbers." All printers should write for full information about Tarcolin to the Delete Chemical Company, 126 William street, New York.

THE INLAND PRINTER ACCOUNT BOOK.

The longer this excellent method of keeping track of orders is used the better people seem to like it. Orders are increasing right along, and those who buy one book purchase others when the first is gone, and say they cannot get along without it. The Advertiser Publishing Company, of Huntington, West Virginia,

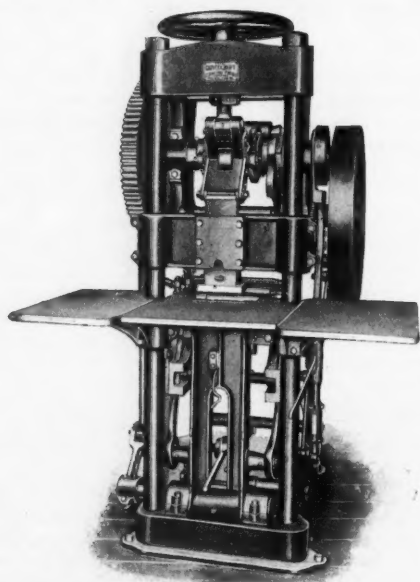
say in a recent letter: "We have been using the Inland Printer Job Account Book for two years, and are so well pleased with it that we want to know if you have any book for advertising records." The above is only one of many letters of this description received. The book is an excellent one for offices of any size. Send for sample sheet.

ELECTRICAL EXPERTS.

The attention of our readers is invited to the advertisement of Pierce & Richardson, consulting engineers, on page 275. This firm is doing a purely independent engineering business from an unbiased standpoint, and are giving special attention to presswork, method of control, etc., making a study of every case with a view to meeting the conditions in the best possible manner. The relation of this firm to the electrical trade is analogous to that of the architect to the building world. They have had wide experience in electrical transmission work, and will cheerfully answer all inquiries from those contemplating the adoption of electricity as a medium of transmitting power.

STEEL DIE STAMPING.

The steel die stamping press manufactured by the Carver & Swift Company, of Philadelphia, is in itself a most unique production, while the work of the machine marks a very interesting and artistic feature of the printing business. The ordinary method of stamping from a steel die has been hitherto purely a hand process, necessarily slow and proportionately costly. The introduction of this thoroughly practical power machine has reduced the somewhat difficult and tedious process to a corresponding level with job printing, while the results are so superior that this, at least, has become a profitable branch of the



printer's art. The specimens of work shown by the manufacturers of this machine seem to fully justify the claims made, and taken in conjunction with the unqualified indorsements of the houses using the press, it is only reasonable to predict large sales as a result of the enterprise.

VICKERY'S PATENT SELF-FEEDER.

The attention of the printing fraternity was called last month to Vickery's self-feeding machine in the advertisement on page 103. An advertisement of this machine also appears on page 152 of this issue of THE INLAND PRINTER, and the notice of

the trade is particularly directed to it. The letters from editors of British papers will be read with considerable interest. The advantages to be derived from a device of this kind seem to be apparent to those who have examined the machine. Those who have not had a chance to see it can obtain full information concerning it with very little trouble. It is worth looking into, and those interested are requested to write to the patentees and proprietors, Messrs. John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, E. C., London, England.

SOUTH AMERICAN TRADE.

The South American Associated Press and Advertising Company have secured offices in Rooms 27, 29 and 30, at 275 Broadway, New York, to conduct a news and advertising business between the United States and South America. They issue a weekly news-letter to all of the papers for which they solicit advertising, thus keeping in close touch with the people and the papers of both countries. They make translations from and into all languages, with special rates to printers. Purchasing and sales commissions between North and South American countries are constantly passing through their hands. While a business house conducted for business purposes, they are working in harmony with the Bureau of American Republics and the United States Export Association. They refer with pleasure and permission to the Brazilian consul at New York.

ACME PAPER CUTTERS.

The Child Acme Cutter & Press Company, 33 Kemble street, Boston, Massachusetts, makers of the Acme self-clamping paper cutters, say in a recent letter that "actions speak louder than words," as the renewals from those who have used the Acme automatic paper cutters for many years testify, as follows: Whitcomb Envelope Company, Worcester, Mass., 48-inch; *Youth's Companion*, Boston, 48-inch; Forman-Basset-Hatch Company, Cleveland, Ohio, 44-inch; W. H. Morrison, Lexington, Miss., 44-inch; James McMillan Printing Company, Pittsburg, Pa., 48-inch; Hartje Brothers, Pittsburg, Pa., 40-inch; Telegram Company, Youngstown, Ohio, 44-inch; American Aristotype Company, Jamestown, N. Y., 32-inch; Davenport Paper Box Company, Cincinnati, Ohio, 32-inch; Guggenheimer, Weil & Co., Baltimore, Md., 36-inch; Rochester Lithograph Company, Rochester, N. Y., 32-inch, and many others.

EMBOSSED BLANKS FOR SOCIETY ADDRESSED CARDS.

Probably there is no kind of printing that is so much in demand at the proper season as the society visiting or address card, with the insignia, emblem or badge embossed in colors in one corner. Members of commanderies, posts, garrisons, lodges or industrial organizations invariably want a supply of these cards when they go traveling, or if they attend conventions, conclaves or local gatherings. They are attractive. They tell at a glance the social affiliations of the bearer. The Milton H. Smith Company, of Rochester, New York, have just sent us their 1898-99 catalogue, containing some two or three hundred embossed emblems of this description, both in colors and "silktone," and covering the different grades of every secret, military, patriotic or social order in the country. These are supplied in packs of fifty in assorted tints ready for printing, and they can also be furnished embossed on programmes, folders, menus, etc. The printer who will take the trouble to exhibit some of his printed work with these handsome designs in his window or to members of these orders, will reap a rich harvest. At the same time his customers will be from among the substantial business men or citizens who are sure pay. Send four cents in stamps to pay postage and get the beautiful collection of designs, many of which are entirely new. It is supplied to the trade only. Address, The Milton H. Smith Company, 106 Mill street, Rochester, New York.

THE CONGER ENGRAVING PROCESS.

The Conger engraving process is now an established factor in the publishing world, and is being widely used to illustrate newspapers, and to make designs for use in jobwork, etc. The accompanying cut was made by this process at a total cost of 12 cents; it was etched in eight minutes. This new system enables any one, though not an artist, to make good cuts from



other cuts, photos, etc. One dozen 4 by 6 plates (patent applied for), one bottle of drawing fluid, pens and other materials, and full instructions—a practical, reliable engraving outfit, is sold for \$2.50 by the Conger Engraving Plate Company, Box 30, Linneus, Missouri.

THE VALUE OF ELECTRIC MOTORS IN THE ART OF PRINTING.

That electricity as a motive power is destined to supplant every other power employed in operating the machinery used in the art of printing, is no longer a matter of doubt. It is not only to effect, but is actually realizing a revolution. Five years ago electric motors for printing machinery were few in number, were of but one type, and, looked upon in the most favorable light, were but experimental; but today, so rapidly has one improvement followed another, the only serious questions among students of the problems of pressroom economy are, Which style of motor will better meet given requirements, geared or direct-connected? and Who makes the best motors?

This change in the ideas of printers, though quickly brought about, has developed in the face of all kinds of prejudice. The mechanical world is justly always slow in adopting radical changes of any sort; and electric motors were compelled not only to earn their standing through the usual tests for efficiency, but also to overcome the distrust of electricity, which exists almost without exception, in every human mind, and demonstrate their perfect safety. That every doubt regarding the efficiency, economy and safety of electric motors for printing machinery has been cleared away in so brief a period, speaks volumes for their merits.

The salient points of merit in such motors and their superiority over all other methods of power distribution are as follows: Saving in power; cleanliness and increased light, giving increased product in a given time; decreased danger from fire;

elimination of danger to life and limb from belting and shafting; economy of space in pressroom; wider range of speed of machines; saving in cost of insurance; increase of product at a decreased cost. It should be stated, of course, that the above-mentioned advantages vary in value with the quality of the motors used. So considerable is their variation, in fact, that only the very best should be employed. There is, perhaps, no motor on the market which will not offer points of superiority above steam, but there is, of course, a wide difference in motors—a difference that is easily demonstrated by comparative tests.

Taking the points of superiority noted above in order, one has first to consider the saving in power. The propositions covering this point are simple and easily appreciated. Power is saved, because it is cut off except when the machine to which it is applied is in operation; and also because the cost of running shafting and belting is wholly eliminated—a cost which is always very great and increases vastly as the number of machines in continuous operation decreases. Of these two propositions, the first is perhaps the simpler, for no one can fail to understand that a system which insures a total elimination of expense for power chargeable against a machine, save when that machine is earning a profit, is ideal, for it is the essence of economy.

The second proposition—that of saving the power required to run shafting and belting—is very important under any conditions, widely different though they may be. A study of the conditions in a large number of printing offices reveals the amazing fact that above forty per cent of the power employed and paid for by printers is expended in operating belting and shafting; and, it should be noted, this percentage is figured on the basis of two-thirds of the machinery always in operation, with shafting in perfect alignment, and with belting in good working condition. With shafting out of line, belts slipping, and few machines in operation—conditions which are almost omnipresent in printing offices—the amount of power paid for in comparison with the amount usually employed is almost incomprehensible. This argument is not the argument of a salesman, loosely made and unsupported; it is a simple statement of fact evolved from practical experience. Prof. J. J. Flather, a widely-known mechanical engineer, has given the mechanical world the benefit of some interesting tests of loss of power, and his report confirms the above statements. Professor Flather measured losses of power through the employment of belting and shafting, as follows: Hartford Machine Screw Company, 25 per cent; Pond Machine Tool Company, 41 per cent; Yale-Towne Company, 49 per cent; Bridgeport Forge Company, 50 per cent; Baldwin Locomotive Works, 80 per cent. Professor Flather cites a large number of examples, the average percentage of loss in which is 42.3 per cent. In no example cited does the loss of power fall below 23 per cent. The above figures represent only the percentage of power uselessly expended by the shaft and belt system, and, it should be understood, the percentage of loss in examples given does not represent an equal gain where electric motors are substituted. There are further considerations in the problem, one of which is a certain loss of power in the motor system itself, and another, the saving in the motor system as against engines, boilers, shafts and belts. The first is not difficult to figure. The loss there is subdivided into generator, motor and wire losses, which, combined, constitute what may be called "Plant Loss." The average plant loss in the best systems ranges from ten per cent to fifteen per cent; and accepting the maximum percentage as correct, the net gain in favor of the electric-motor system is about twenty-five per cent, plus the addition which accrues from idle time—itsself an important matter.

But there is still to be considered the saving effected in cost of fuel, wages of firemen and engineers, supplies, cost of repair to belting and shafting, and an endless list of minor items. It is not easy to reduce this saving to percentage, but it is nevertheless a very important matter. The only absolutely correct way

to ascertain it is through comparisons in plants which have made the change of system. An excellent example is the American Lithographic Company, of New York City. That company now employs electricity entirely, using in its plant 140 Lundell direct-connected motors, aggregating about 850 horsepower. The managers of that company state that the cost of power and light in their new building, per unit of manufactured product, is 55.8 per cent of the previous cost—a saving of 44.2 per cent. It will thus be noted that the saving in cost of power by the elimination of shafting and belts is a very important item, and one which, alone, would greatly promote the adoption of electric motors.

But with shafting and belting out, other important advantages are immediately gained. One of them is increased product, by reason of *increased cleanliness and better light*. It is almost an insult to a printer's intelligence to point out to him that if shafting be cut out, his pressroom will be free from spattering oil and dust; and that with belting out, his pressmen will have more light; but merely for record these points are mentioned at this time. Oil and dust from belts and shafting are always responsible for a percentage of wasted stock. That statement is indisputable; and it is a pressroom maxim that the better the light, the quicker the "make-ready." Increased product means decreased cost; and increased cleanliness and capacity generally "key" an office up to a higher plane of quality and efficiency.

Decreased danger from fire, and consequent saving in the cost of insurance, and decreased danger to life and limb are also gained when shafting and belts are discarded. In many establishments, one floor above another is operated by belting passing from main to secondary shafting, through openings in floors. These openings and belts readily carry fire, which oil and waste are ever ready to assist, from floor to floor. The electric motor reduces this danger to a minimum.

In offices where shafting and belting are employed, the line of shafting obviously determines the location of machinery. This rule is inexorable, and to state the case mildly, it never assists a printer in placing his machinery to best advantage, light and economy of room considered. How much better to have a machine wholly free from restriction! The writer knows of one instance where a change to electric motors enabled a printer to put two additional cylinder presses in a previously congested space and operate them with perfect convenience.

Still another advantage gained by use of electricity is the wider range of speed attained. The Lundell motor, for example, enables a printer to run his cylinder machines from a speed "too slow to count," to a speed with which no "feeder" can possibly keep pace; and, by means of the Lundell system of motor control, the press is absolutely at the command of the pressman at all times. This same system makes available ten different speeds for job presses, while the maximum number of speeds attainable by use of cones on shafts is but five. The electric motor for job presses gives also a wide range of speed, as, for example, a quarter-medium job press equipped for a maximum speed of 1,500 to 1,800 may be economically run down to a speed of 750. When it is considered what can be done with an electrically equipped job press, one almost makes up his mind that the day when job printing will be done to order at one's door, in push-cart style, is near at hand. Perish the thought! But who will say "Impossible"?

As noted in an early paragraph, the main question about the use of electric motors for printing machinery is, Which is the better type of motor for given conditions, geared or direct-connected? On this question the doctors disagree. Each type has its advocate and the advantage of one above the other is largely a matter of prejudice. Geared motors—that is, motors whose power is applied to a shaft which is geared through a pinion onto the fly wheel of a machine—are high-speed; while motors connected directly to the main shaft of a machine are necessarily low-speed. High-speed weigh and cost less, but make more noise. Geared motors are the older type of the

two, the direct-connected being the later product, but the former are still preferred by many large houses. The American Book Company, for example, uses and has used the geared type for a long time. "Gearing will wear out," says the direct-connected advocate; but the rawhide gearing now generally employed certainly wears extremely well, and can be repaired at a very low cost.

Perhaps the strongest argument in favor of the direct-connected motor is that it will do everything that a geared motor can do and do it more quietly and with less depreciation. At all events it can be asserted without fear of contradiction from any student of pressroom problems, that the electric motor has come to stay. The shaft and belt has once more met its fate at the inexorable hands of electricity; and the day is near at hand when the printer must bow to and heed Progress, or be passed in the race for business success.

STILL ANOTHER FOLDER.

An entirely new machine, and one of the largest ever built in this country, has just been completed for a firm in New York City, by the Brown Folding Machine Company, of Erie, Pennsylvania. The size of this folder is 42 by 60 inches, and performs the following work: It folds quadruple 32s, two on; folds single 32s by inseting one sixteen within another, and folds double 16s, all on any size sheet from 42 by 60 down to 25 by 40; it also folds single 16s on any size sheet from 30 by 42 down to 20 by 25. It has automatic gripper side register at first fold, as well as automatic register at second fold. It is designed for the finest book and catalogue work, as well as the cheapest pamphlet work. Buckling or wrinkling is entirely avoided on all its work, whether of a three or four fold nature. The machine weighs about two tons, and requires not to exceed one-tenth of a horse-power to run it. Its floor space is 6½ by 15 feet.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A. A. STEWART, publisher of "The Printer's Art" (now nearly out of print), offers for sale a new specimen book, "SUGGESTIONS IN TYPOGRAPHY," comprising some fifty-odd pages of his work as compositor and printer. The specimens are printed in a variety of colors, taken for the most part from everyday work, and are practical and suggestive. Size, 6 by 8 inches; postpaid, 50 cents. A. A. STEWART, Salem, Mass.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price \$1. THE INLAND PRINTER CO., Chicago.

"EVERYDAY PRINTING"—Sixty new and catchy specimens of modern up-to-date job composition, printed in tints and colors, on enamel paper, with raw silk cover. Recipes for ink refiners, driers and glossers, padding glues, etc. Embossing made easy, tint-blocks, hints on colorwork. All for 50 cents. Silver or post office order. JACK WINDELL, 236 Market street, Johnstown, Pa.

FOR SALE—200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, \$1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

FREE—Sample copy of the *Advertising World*, Columbus, Ohio. Send your address, and you will see why it has such a large circulation.

IDEAS ARE GOOD THINGS. If you have none of your own, buy some. "Some Practical Ideas in Set-Up" contains nearly 100 specimens, covering almost the entire range of ordinary commercial work, which can be adapted to the needs of the most modestly equipped plant. Just the thing to show a customer who does not know what he wants. The display is artistic, but simplicity is not lost sight of, and the whole forms a valuable reference book which you cannot afford to be without. 50 pages, printed in colors, on heavy paper; 50 cents. THE KEYSTONE PRESS, Portsmouth, Ohio.

BOOKS

PRINTERS AND PRESSMEN interested in embossing send stamp to WERT STEWART, Fifth and Sycamore sts., Cincinnati, Ohio, for his book on "Platen Press Embossing." Finely illustrated and printed.

PRINTERS' Book of Recipes contains zinc etching, stereo-typing, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PRINTERS, Do you understand the value of knowing how to manufacture all kinds of printing and lithographic ink and their varnishes? Mail money order for \$3 and secure copy of book that will teach you. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

STYLEBOOK of the Chicago Society of Proofreaders; price, 15 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

"THE LINOTYPE OPERATOR'S COMPANION"—A Treatise on How to Operate and Care for the Linotype Machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, \$1.

1,000 ADVERTISING CATCH PHRASES—A mine of inspiration for anyone who writes ads. Will help the printer who tries to help his customer. A little book worth many times its cost. Sent to anyone for inspection. If you don't want it send it back. Send address to ADVERTISING WORLD, Columbus, Ohio.

BUSINESS OPPORTUNITIES.

COMPOSITE TYPE BAR CO. stock bought and sold; send for circular. WILLIAM M. CLARKE, 54 New street, New York City.

FOR SALE—A first-class weekly paper in good Western Pennsylvania town. Cash or payments. "M 515," INLAND PRINTER.

FOR SALE—An old-established, well-known, thoroughly equipped daily and weekly newspaper and job plant; only democratic paper in county; splendid advertising patronage; large circulations; opportunity for enterprising man. Address THOS. ROSS, Doylestown, Pa.

FOR SALE—A well-equipped country newspaper and job office; will sell cheap if disposed of soon. W. A. ZELLER, JR., 46 Elm street, Huntington, Ind.

FOR SALE—Complete book and job composing plant, including two latest improved Thorne typesetting machines; a bargain. Write for particulars. "M 577," INLAND PRINTER.

FOR SALE—Controlling interest in an old-established engraving plant in beautiful Ohio city. Splendid business and outlook. It will take \$5,000 to invest. Write immediately, if interested, to "M 502," INLAND PRINTER.

FOR SALE—Controlling interest in Democratic daily and semi-weekly paper; official paper of county and city; only English Democratic paper in the city; county 1,200 Democratic. Plant includes book-binding and paper-box making machinery. Population city, 25,000; county, 45,000. This property has been established for years; is one of the best paying and equipped plants in the Middle States. Owner wishes to sell for the purpose of looking after a manufacturing business that demands his attention. For particulars, address C. C. PHILBRICK, Columbus, Ohio.

FOR SALE—In Denver, Colorado, on account failing health, first-class book and job office. Cylinder, four platens, modern job faces, etc., all in good condition. Will sell very cheap. "M 566," INLAND PRINTER.

FOR SALE—Prosperous printing plant in New York State, city of 25,000; class semi-monthly in connection, 2,200 subscribers; job-work averages \$300 a month. All for \$1,800; grand opening. "M 539," INLAND PRINTER.

FOR SALE—Well established job printing business, centrally located in Cleveland. Doing business of \$15,000 yearly, mostly yearly contracts. Splendid business and bright future. Owner has other interests that call him from the State. Will be sold for \$6,000. Will bear investigation. "M 524," INLAND PRINTER.

ONE of the most valuable weekly newspaper and job printing properties in Kentucky, fully equipped with good machinery and material, doing good job and catalogue business, printing first-class paper of good circulation and long standing; good advertising patronage at good prices; cheap and effective labor. Paper has averaged a profit of about \$2,500 annually for twelve years. Good reasons for selling. Will be sold right to cash buyer. "M 531," INLAND PRINTER.

PLAYING CARD MANUFACTURER OF REPUTATION, able to make and sell highest class of playing cards, desires to embark some large printing house in this industry. None but the strongest concerns, financially, considered, and attention will only be given communications direct from reputable establishments. Letters from individuals will not be noticed. I can show large profits for the concern that will embark in this business. "M 574," INLAND PRINTER.

TO PUBLISHERS—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "F 27," INLAND PRINTER.

WANTED—By experienced ink, type, paper and machinery salesman, good houses for representation in Mexico. "M 570," INLAND PRINTER.

FOR SALE.

STONEMETZ FOLDER—36 x 48, fine condition. Paster, trimmer; speed, 3,000; \$185. Replaced by larger machine. FARMER PUB. CO., Cooperstown, N. Y.

FOR SALE—Web perfecting press, 4 or 8 pages, 6, 7 or 8 columns, with complete stereotyping apparatus; in first-class condition, and will be sold at a bargain, as owner has no use for it. EVENING POST, Worcester, Mass.

HELP WANTED.

BOOKBINDER—One who understands general magazine binding, and can do finishing. Must also be competent to take charge of bindery located in college town. Prefer to rent or give working interest. "M 525," INLAND PRINTER.

SALESMAN WANTED—I am looking for a man to sell type, and further develop a live and healthy business. He must be a real business man, possessing character, energy, experience and good address; one who has won recognition, but who may now be out of a proper connection, or looking for a genuine opportunity. There must be such a man, and his reply, if he sees this, will, of course, be framed to convince me why he is the individual needed. "M 576," INLAND PRINTER.

PRINTERS who want anything in the line of engraving, can get it without cash if they will represent us in their locality. Send for particulars. ADVERTISING WORLD, Columbus, Ohio.

WANTED—A first-class pen artist experienced in lettering. Also one having experience on buildings and vignettes. Address with samples and wages expected, GEORGE D. BARNARD & CO., St. Louis, Missouri.

WANTED—A foreman for a small photo-engraving plant; must be a hustler and a thoroughly capable man. "M 540," INLAND PRINTER.

WANTED—A good cylinder and platen pressman, for medium sized office in Michigan; send samples. "M 560," INLAND PRINTER.

WANTED—First-class job man by first-class Ohio country office; good place for good man. Also want daily and weekly circulator. NEWS-REPUBLICAN, Kenton, Ohio.

WANTED—First-class, modern, up-to-date job printer. EARHART & RICHARDSON, Cincinnati, Ohio.

WANTED TO PURCHASE.

HOE PRESS WANTED—A Hoe & Co. six-roller stop-cylinder press. Address, with full particulars and lowest price, "M 575," INLAND PRINTER.

WANTED—Two-revolution press large enough for seven-column quarto paper. Must be in good condition and capable of first-class jobwork. State lowest cash price. "M 536," INLAND PRINTER.

WE WANT an Adams press. State size, condition and lowest price. BOX 428, South Weymouth, Mass.

SITUATIONS WANTED.

A FIRST-CLASS, temperate, all-round printer (non-union) desires a position; capable of taking full charge of small office; best references. G. W. B., Box 134, Clinton, N. Y.

ALL-ROUND man, ruler, forwarder and finisher; can take charge of bindery; salary, \$18 per week. "M 516," INLAND PRINTER.

AN ALL-ROUND PRINTER—up to date; good stone man; capable of estimating on all classes of work; fourteen years' experience; at present foreman of a large office near Chicago—desires a change. Can take charge. "O 13," care LORD & THOMAS, Chicago.

BY YOUNG MAN of good habits, position as first-class line or assistant half-tone operator. "M 534," INLAND PRINTER.

FIRST-CLASS job and news foreman is open to engagement in up-to-date office. Good manager; references. "M 573," INLAND PRINTER.

HALF-TONE etcher and designer would like positions together. Etcher, experienced all-round man; designer, competent on the figure and general work. "M 578," INLAND PRINTER.

HALF-TONE ETCHER AND FINISHER desires permanent position. East preferred. "M 501," INLAND PRINTER.

I WILL SUBMIT SAMPLES to responsible parties desiring the services of an all-round newspaper artist. "M 543," INLAND PRINTER.

JOB PRINTER of seven years' experience wants position in job office, or as ad. and job man on country paper; married, temperate, reliable, competent. A1 references. E. M. TINKHAM, Lock Box 17, Vinton, Iowa.

JOB PRINTER—Practical, tasty, up-to-date, original; can estimate and take charge; good manager; reliable, sober; a hustler. Wants situation where work is appreciated. "M 561," INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST; first-class job compositor and ad. setter; temperate. "M 511," INLAND PRINTER.

SITUATIONS WANTED.

L INOTYPE OPERATOR-MACHINIST—Young man, 25. Fully competent. Can furnish references as to ability. "M 512," INLAND PRINTER.

PRACTICAL PRINTER of twenty years' experience is open to engagement with up-to-date establishment; modern ideas and capable of executive position; qualified in estimating, buying stock and general office details. D. C. CHALFANT, 715 N. Sixteenth street, Philadelphia, Pa.

PROOFREADER—Experienced union printer proofreader desires permanent position; best references given; reliable, sober and industrious. "M 557," INLAND PRINTER.

RUBBER-STAMP MAKER—Thoroughly competent, desires steady situation with good firm; or would go in with printer who has the material. Address, with best terms and particulars, "M 538," INLAND PRINTER.

SITUATION by a first-class Gordon pressman; colorwork, embossing and half-tone work a specialty; the best of references. "M 518," INLAND PRINTER.

SITUATION WANTED—By a cylinder pressman, sixteen years' experience, first-class on half-tone and catalogue work; married, steady and sober; good reference. "M 521," INLAND PRINTER.

SITUATION WANTED—Plate printer; young man; single; can do die-stamping. "M 537," INLAND PRINTER.

WANTED—June 1, 1898, position as general superintendent, estimator, or manager of general printing, engraving and binding establishment by one who is familiar with all detail concerning large orders and finest half-tone cut, catalogue and book work; thoroughly practical pressman and compositor; original, artistic; twenty-two years' experience; have held similar position eight years for house employing 200 hands; printing, binding, engraving, electrotyping and lithographing; forty years old and married; up to date on stock and price; can estimate on any kind of work; can furnish best of reference from last concern; now engaged; a good salary expected, its equivalent given; New York City preferred. "M 513," INLAND PRINTER.

WANTED—Situation by competent and reliable printer; eight years' experience; can take charge of any department; am tasty and up-to-date job printer; single and strictly temperate; samples and references on application. P. H. D., Box 198, Platteville, Wis.

MISCELLANEOUS.

A ARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrier," but imitates perfectly genuine typewritten letters, having **cloth effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

A DAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

ART DESIGNS AND LITHO-TINT PLATES for printing stationery. New creations that bring the printer business. Sold on the syndicate plan at one-third usual prices. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

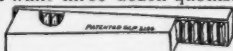
A SAMPLE PORPOISE TINT-BLOCK, of suitable design, ready for the press, will be sent to those interested upon receipt of 20 cents in stamps. This offer is made to introduce and advertise the new Porpoise method, by which any printer (no experience necessary) can make plain or ornamental tint-blocks by transferring from any print; quick, simple, cheap, reliable. Write for full information to PORPOISE TINT-BLOCK CO., Indianapolis, Ind.

CHALK PLATES RECOATED, only $\frac{1}{3}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

ENGRAVING—We do everything in the line of commercial designing and engraving—half-tone, line, and wood. Work guaranteed, and prices right. Electrotyping also. Get estimates before placing orders. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

HALF-TONES THAT PLEASE—We guarantee them, and the price is right. Don't throw away money, but get our prices before you buy. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

I FIND that many printers do not want three dozen quoin. To such I will sell ONE dozen of my quoin for 75 cents, and a key (cut steel) for a quarter. After you use them a week, I'll send back the money if you're not satisfied. CARR, 214 Seneca street, Cleveland, Ohio. Every Cleveland printer knows me.



If you haven't yet accepted offer contained in the *Advertising World's* display advertisement on page 123, April INLAND PRINTER, better do so today. It will pay you to look this up before you do anything else.

LIVE STOCK CUTS—A full line; prices 'way down. Proof-sheet free. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

MEMORANDUM—When you want an advertising cut to illustrate anything in any of the ordinary lines of trade, don't conclude there is nothing appropriate in existence until you write us. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

NINETY SILHOUETTE CUTS, covering fifteen lines of trade, free to printers who will get fifteen signers to our blanks. Can be done in an hour. No job or newspaper office complete without them. Send for our proposition. ADVERTISING WORLD, Columbus, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box $6\frac{1}{2}$ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50. Also, **White-on-Black and Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of \$1. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

STEREOTYPERS in many newspapers are using **Prepared Space-Packing**—it saves time, cutting and pasting; 5 gross, \$1.50; 12 gross, \$3; 10 per cent discount for cash. F. SCHREINER, Plainfield, N. J.

UNCLE SAM CUTS—A new series showing our national ideal in all attitudes and humors. Just the thing for advertising purposes. Send for proofsheets. HARPER ILLUSTRATING SYNDICATE, Columbus, Ohio.

WANTED—Pressmen and job printers generally to use Beck's Perfection Overlay Process, and Perfection Embossing Composition. The best in the world. See advertisement elsewhere.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARKE E. CROWL & CO., Baltimore, Md.

Trouble with Cuts or Plates? When too high or uneven they can be easily and quickly prepared to print well with **Hoerner's Combination Shuteboard, Type-high Planer and Miter Cutter**, about to be put upon the market. Extra superior new features. Absolutely reliable work. Simple, strong, practical and time-saving. Convenient in the largest or smallest office. Just the thing for printers doing stereotyping. Handy for engravers. It pays to send for circular before purchasing any similar device. J. S. HOERNER, Highland, Ill.

"BELL" CHALK PLATES

The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address, HIRD MANUFACTURING CO., Cleveland, Ohio.

THE CHEAPEST PLACE TO BUY ENVELOPES IS AT A. A. KANTOR'S, 194 WILLIAM ST. N. Y. A COMPLETE SET OF SAMPLES FREE.

A Complete Set of Samples Free if requested on a Printed Letter-Head.



SMALL HALF-TONE PORTRAITS, \$1.25.

We are still making small vignette portraits, like sample, for \$1.25. Send photograph and we will return with cut by mail, postpaid, if cash is sent with order. We make Embossing Dies. Send for circular.

BURBANK ENGRAVING CO., BOSTON, MASS.

BARNARD'S EUREKA BADGE PINS.

A cheap but durable badge pin. Easily attached to a single badge with Le Page's glue, or to a double badge by stitching on a sewing machine. Can be used on any badge from $\frac{1}{2}$ in. to 3 in. in width.

Price, per box (100 pins), by mail, postpaid, \$1.00
" 10 boxes (1000 pins), by express, prepaid, 7.50

Manufactured by W. H. BARNARD, HARTFORD, CONN.
Sample sent gratis on application.

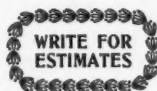
CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

A. W. KOENIG & Co.

ILLUSTRATING, DESIGNING,
WOOD AND PHOTO ENGRAVING
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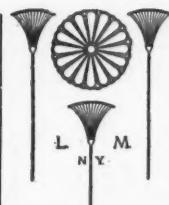
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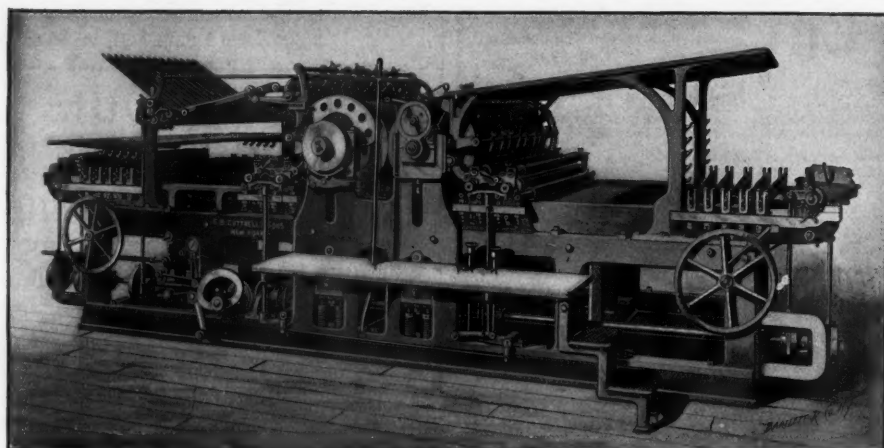
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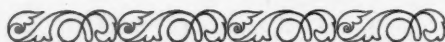
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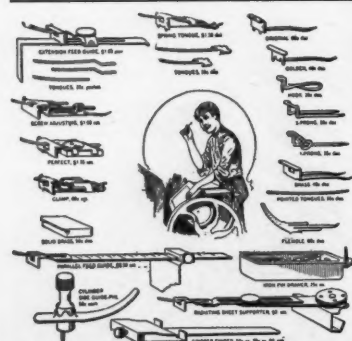
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AGENTS for the owners of the original Basic Patent for Printing
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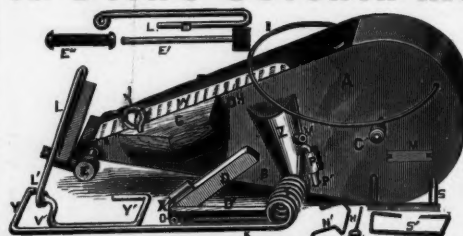
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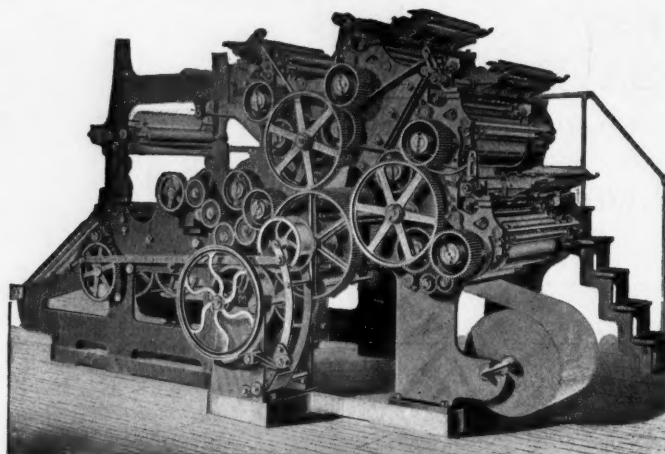
Ask for free sample copy—ask right now—we want you to see it. It is not beautiful; it is practical. It costs \$4 a year. Special rates for clubs of five or more.

HAWKINS & CO.,

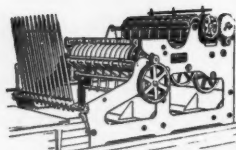
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Paid advertisements in BRAINS are no good unless you want to reach printers, publishers and the mercantile classes. If you do, send for a classified list of our subscribers. Advertising rates are published every week in BRAINS.

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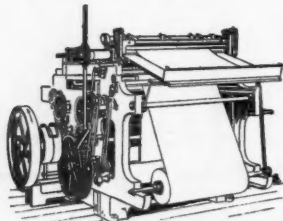
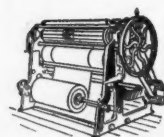


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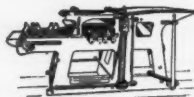
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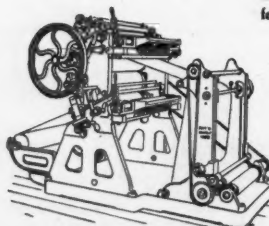
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Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

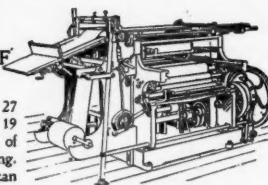


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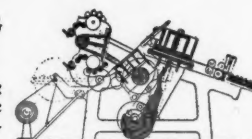
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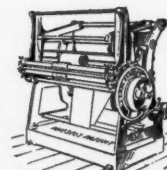
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Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



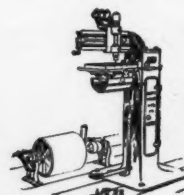
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For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



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Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder



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We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.



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Chicago Office, Marquette Building.

The Seybold Machine Co.

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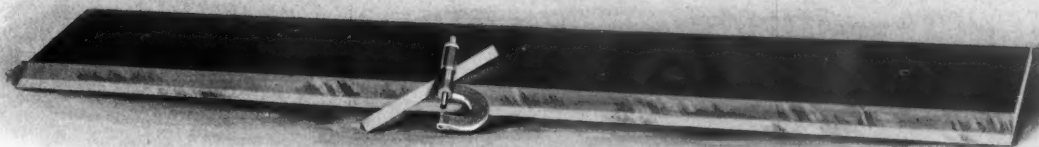
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Automatic Trimmers,
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Makers of Machinery for Bookbinders, Printers, Lithographers, Paper-
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ESTABLISHED 1830.



This is the Toughest,
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Coes made it!

Brand, "Micro-Ground."

Ask us....

*New printed matter,
new souvenir and
our best brains if
you mention this.*

L. COES & CO.

WORCESTER, MASS.

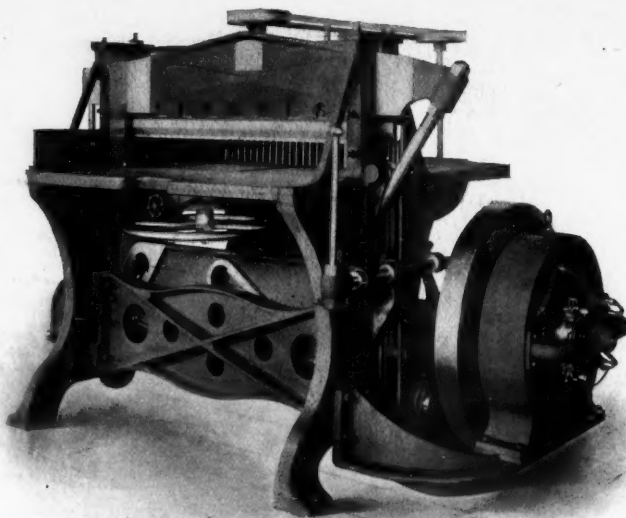
THRESHER ELECTRIC COMPANY, DAYTON, OHIO, U. S. A.

Direct Connected Motors FOR ALL MACHINERY USED BY PRINTERS.

SPECIAL KNOWLEDGE AND
EXPERIENCE ARE REQUIRED
to meet the conditions of this line
of work.

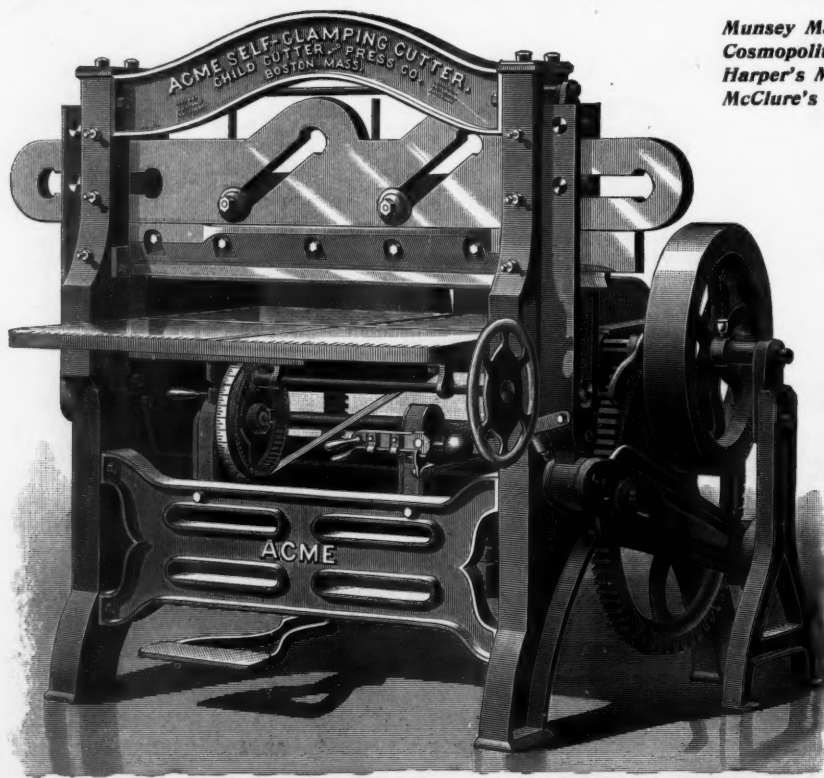
Our long and successful career and
wide experience enable us to build
Motors unequalled in

**EFFICIENCY,
RELIABILITY,
REGULATION,
EASE OF CONTROL.**



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money, and give perfect satis-
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Makers of all kinds of

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CUT PRESSMEN
... BUT USE ...

BECK'S PERFECTION OVERLAY PROCESS

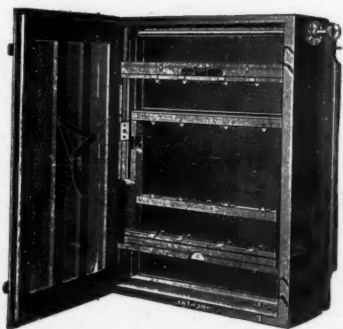
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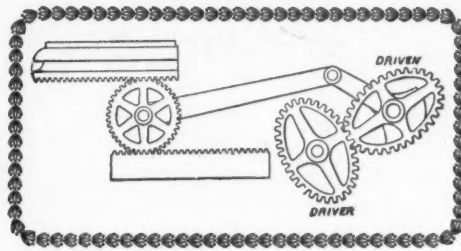
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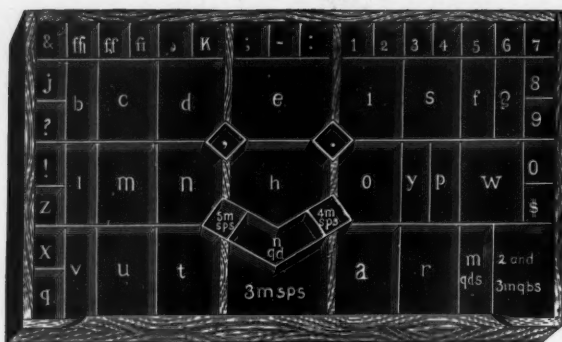
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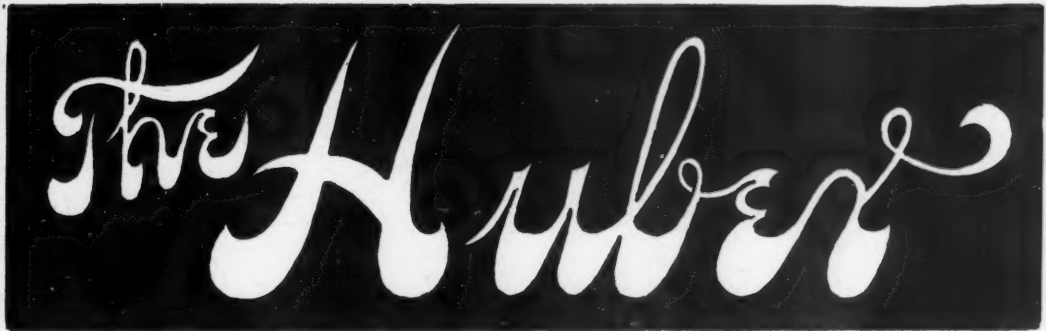
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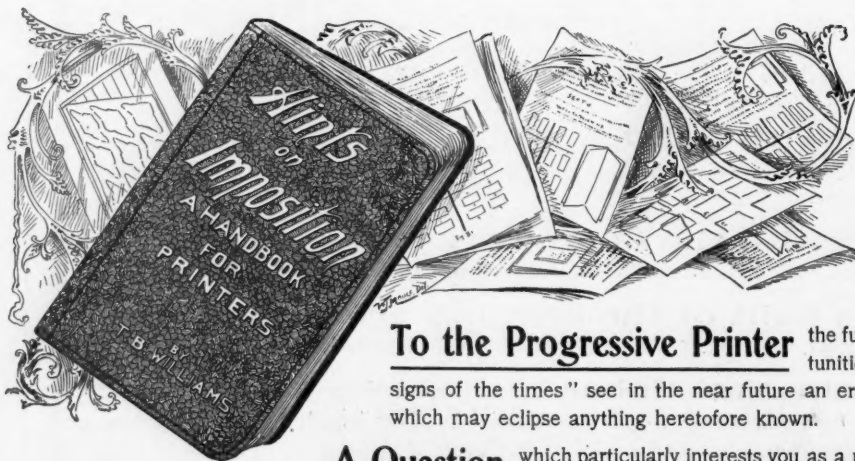
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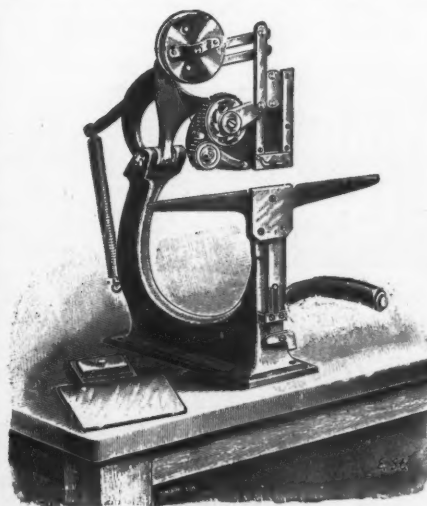
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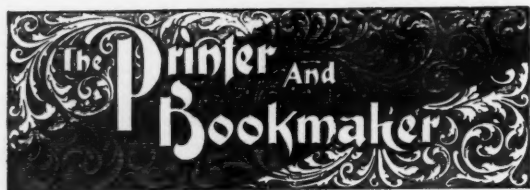
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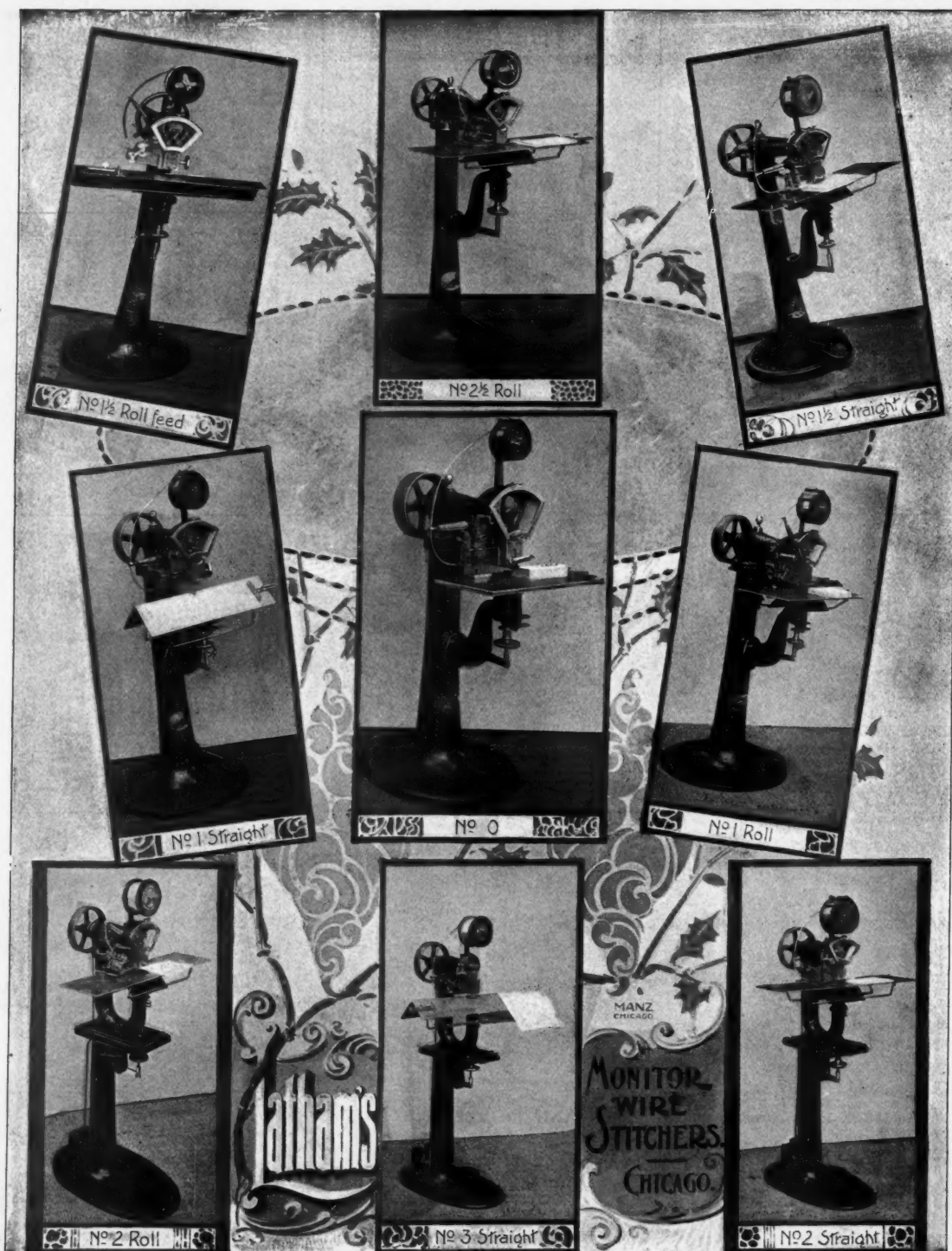
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Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSEING.

Conkey, W. B., Co., 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

CHALK ENGRAVING PLATES.

Hird Manufacturing Co., World building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y.

CLOTH COVERINGS.

Gehlert, Louis, 204 East Eighteenth street, New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

New York Steel and Copper Plate Co., headquarters 171 Wallabout street, Brooklyn, N. Y.

COPPER IN SHEETS FOR ENGRAVERS' USE.

Hussey, C. G., & Co., 249 Fifth avenue, Pittsburg, Pa.

DIE SINKERS.

Wagenfroh, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Fort Wayne Electric Corporation, Fort Wayne, Ind.

Roth Bros. & Co., 28-30 Market street, Chicago. Send for estimate.

Sprague Electric Co., 20-22 Broad street, New York City.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Campbell, C. J., & Co., electrotypers, 12 St. Clair street, Toledo, Ohio.

Drach, Chas. A., Electrotyping Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City.

Foot & Davies Co., 16 East Mitchell street, Atlanta, Ga.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Heybach-Bush Co., 431 W. Main st., Louisville, Ky. Also process engravers; get prices.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Gibson Bros., 207 South Canal st., Chicago. Also printing press repairers.

Lloyd, Geo. E., & Co., 202 South Canal street, Chicago.

ELECTROTYPERS' IRON FILINGS.

Bond, Chas. E., 127 N. J. R. R. ave., Newark, N. J., fine iron filings. Sample and testimonials free.

EMBOSSSED STATIONERY.

American Embossing Company, Buffalo, N. Y.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade, 155 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 683 Washington street, Boston. Also half-tone and line engravers.

EMBOSSING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

EMERSON BINDERS.

Barrett's Bindery, 148 Monroe st., Chicago. Also the Library Binder, the Emerson Clip and File.

ENGINES—GAS AND GASOLINE.

Chicago Water Motor and Fan Co., 175 Lake street.

Frontier Iron Works, 601 Atwater st., Detroit, Mich.; 2 to 100 horse-power; gasoline or gas.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGINES—STEAM.

Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. J. S. Quirk Engraving Co., 112-114 N. Ninth street, Philadelphia.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 155 State street, Chicago.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ENVELOPE AND BAG MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; superior stock and gumming.

Kantor, A. A., 194 William street, New York City.

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

Sewell-Clapp Mfg. Co., 210 S. Water st., Chicago. Regular or odd sizes, plain or printed. Est. 1875.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

Brownell, A. S., 350 Dearborn st., Chicago. Plain and "satin" finished copper and zinc plates for all engraving purposes.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 111 Madison street, Chicago.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

Sidney Folder Co., Sidney, Ohio. Low-price newspaper folders.

Stonemetz, J. H., 102 Fulton street, New York. Folding machines for all classes of work.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOLDING PAPER BOXES.

Edwards & Docker, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

GLUES AND PASTES.

Armour Glue Works, 205 La Salle street, Chicago.

GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. Phone 118.

ILLUSTRATIONS.

Hooper, Will Phillip, 69 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; **Ault & Wiborg**, New York. **Buffalo Printing Ink Works**, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

California Ink Co., 413 Commercial street, San Francisco, California. Printing and litho inks and rollers.

Crown Printing Ink and Color Works, 316 Inter Ocean bldg., Chicago; telephone, Main 4305.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Eclipse Printing Ink Co., Ltd., black and colored inks, Franklin, Pa.; New York; St. Louis.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wall-about street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 106-108 South Clark street, Chicago.

Rosens, H. D., 101 Beekman street, New York; 31-33 South Fifth street, Brooklyn, N. Y.

Star Printing Ink Works. Carter & Barnard 116 Monroe street, Chicago.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LINOTYPE COMPOSITION.

Porter & Co., successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives and machine knives.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 71 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

MUSIC PRINTERS.

Meredith Music Printing Co., 318 Dearborn street, Chicago. Electrotyped music plates.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., cor. Sixteenth street and Ashland avenue, Chicago.

NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders' Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Payer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Largest line of cover papers in the U. S.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Colorotype Co., 32 and 34 La Fayette place, New York.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 723 Sansom street, Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, and designing.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.
Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringler, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' LENSES.

Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.
Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAPHY.

Chicago Photogravure Co., Pontiac building, Chicago. Photo-half-tone.
Meriden Gravure Co., Meriden, Conn.
Steg, Edward A., 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

PLATE AND EMBOSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

PRESS COUNTERS.

Root, C. J., Bristol, Conn.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.
Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.
Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.
Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders' Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

Hoe, R., & Co., New York. Manufacturers of printing presses, electrotypes machinery and printing materials.

James, George C., & Co., 126 Longworth st., Cincinnati, O. Job presses and cutting machines.

Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.

Walker, W. G., & Co., Madison, Wis. Best and cheapest presses in the world.

PRESSES—JOB PRINTING.

American Type Founders' Co., general selling agents for Gally Universal presses.

Globe Manufacturing Co., Palmyra, N. Y.

Golding & Co., Boston, New York, Philadelphia, and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

PRESSES—JOB PRINTING.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PRINTERS' MATERIALS.

American Type Founders' Co. "Everything for the printer."

Clapperton, J. H., 39 Grand ave., Rochester, N. Y. Agent American Type Founders' Co.

Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Heybach-Bush Co., Louisville, Ky. Stamp gets prices, and we'll return the stamp.

Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Specialties in iron and steel for printers' use. Patent steel furniture. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTING INK AND BRONZE POWDER MANUFACTURERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor street, Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman, James, 84 S. Market street, Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First avenue, Pittsburgh, Pa. Established 1871. Try our padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oilcloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

QUOINS.

Hempel & Dingens, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RULING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

SHIPPING TAGS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

SORT CASES.

American Bolt and Screw Case Co., Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STAMPING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

STEEL FURNITURE.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture, the great labor saver, and other specialties for printers' use. Dealers in type, presses, cutters and other machinery.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

TYPE FOUNDERS.

American Type Founders' Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 250 Congress st.
 New York, Rose and Duane sts.
 Philadelphia, 606-614 Sansom st.
 Baltimore, Frederick and Water sts.
 Buffalo, 45 North Division st.
 Pittsburg, 323 Third ave.
 Cleveland, 239 St. Clair st.
 Cincinnati, 7 Longworth st.
 Chicago, 203 Monroe st.
 St. Louis, Fourth and Elm sts.
 Minneapolis, 24-26 First st., South.
 Kansas City, 612 Delaware st.
 Denver, 1616 Blake st.
 Portland, Second and Stark sts.
 Los Angeles, 211 New High st.
 Spokane, Wash., 10 Monroe.
 San Francisco, 405 Sansome st.

AGENTS—Dodson Printers' Supply Co., Atlanta, Ga.
 Scarff & O'Connor Co., Dallas, Tex.
 Toronto Type Foundry Co., Toronto, Ont.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelty in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Munson, V. B., successor to Geo. Bruce's Son & Co., 13 Chambers street, New York.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

Mergenthaler Linotype Co., Tribune bldg., New York. P. T. Dodge, Pres. 5,000 in daily use.

Thorne Typesetting Machine Co., 34 Park Row New York; 203 Monroe st., Chicago.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WIRE.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

WOOD TYPE.

American Type Founders' Co., carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

THE INLAND PRINTER—MAY, 1898.

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A THREE-COLOR PROCESS JOB, PRINTED FROM ELECTRO'S,
WITH INK FROM JAENECKE BROS. & FR. SCHNEEMANN,
NEW YORK, U. S. A., AND HANOVER, GERMANY.

ENGRAVED AND PRINTED BY
SACKETT & WILHELMS LITHO. & PTO. CO.,
110 FIFTH AVENUE, N. Y.
TYPOGRAPHIC DEPARTMENT,
PAUL PFIZENMAYER, MGR.





FLAGS — LITHOGRAPHED — **FLAGS**

United States **and Cuban**

EVERYBODY WANTS THEM.

PRICE LIST.

Size No. 1	— 2 x 3	. . . .	per M	\$0.30
2	— 2½ x 4	. . . .	"	.40
3	— 3½ x 6	. . . .	"	.80
4	— 4½ x 7¼	. . . .	"	1.20
5	— 6 x 9½	. . . .	"	2.00
6	— 7 x 10½	. . . .	"	3.00
6½	— 8 x 14	. . . .	"	5.00
7	— 11 x 18	. . . .	"	8.00
8	— 12 x 22	. . . .	"	10.00
9	— 13¾ x 24	. . . .	"	11.00

DISCOUNT.

Sizes 1 to 6½	— Less than 1,000 lots	. . . . Net
1 to 6½	— 1,000 to 5,000 lots	. 10 per cent
1 to 6½	— 5,000 to 10,000 lots	. 20 per cent
1 to 6½	— 10,000 to 25,000 lots	. 25 per cent
1 to 6½	— Over 25,000 lots	. . . 30 per cent
Sizes 7 to 9	— Less than 1,000 lots	. . . . Net
7 to 9	— 1,000 to 5,000 lots	. 15 per cent
7 to 9	— 5,000 to 10,000 lots	. 20 per cent
7 to 9	— 10,000 to 25,000 lots	. 25 per cent
7 to 9	— Over 25,000 lots	. . . 30 per cent

...WAVING ON STAFF...

16 x 24½ — \$16.00 per M

Less than 1,000 . . . Net List
 1,000 to 5,000 . 15 per cent
 5,000 to 10,000 . 20 per cent

10,000 to 25,000 . 25 per cent
 25,000 and over . 30 per cent

Order Now!

They go
like wildfire.

J. W. Butler Paper Company,

212-218 MONROE STREET, CHICAGO.

SINCERITY!

DOES OUR ADVERTISING matter
appeal to you?

IT MAY NOT have done so yet, but it
will, sooner or later!

—FOR IT
earnestly, and in all sincerity,
preaches the doctrine of Self-
Help! a doctrine that should be
as welcome to you as to anyone.

IT ASKS, "Would you have business
"better?" and answers, "Then
"make it better yourself—you
"can do it! but not by waiting
"on the future."

PROSPERITY will come, but not to
the walter, or to the timid, or
to the undecided.

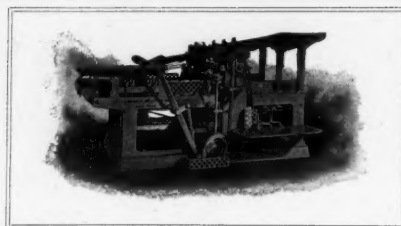
THE FAR-SEEING, the energetic and
the courageous man is now
foreclosing on the future. He
recognizes in the present his
opportunity.

WHILE THE LAME, and the halt,
and the blind are standing
around bemoaning the present,
he is hunting for the short cut
into prosperity—and he's
finding it!

OLD METHODS and machines have
had their day. The Jog Trot,
whether in office or pressroom,
is done for. The pace has
changed.

HIGH TENSION throughout, whether
of man or machine, is the
prime necessity. Given this;
then Brains, Courage and
Energy will COMPEL success!

IT IS YOUR MOVE! —And to those who are desirous of getting out of the
old ruts and placing themselves in the front rank of successful printers we offer the "Century." No
press can compare with it for register, impression, inking capacity and speed. It has been adopted
by the best houses in the trade and by the Government printing office at Washington, and is with-
out a modern parallel in its high efficiency.



THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO.

5 Madison Avenue,
NEW YORK.

5 Bridewell Place,
LONDON, E. C.



The Grand Final Contest

closed on the evening of May 31, and as rapidly as the sample sheets and competition blanks properly filled out are received by us from the various competitors, they will be forwarded without delay to the judges.

It is probable, owing to the time the judges will require to make a thorough examination of the work submitted, that no decision can be announced before the August number of *The Inland Printer*.

Competitors should remember that all work and records must be in our hands by June 10.

It is all over now except the shouting, the case is in the hands of the judges, and whoever the winners of the \$1,000 award may be, we feel sure that the winning records will not only sustain the magnificent results already attained with the "Century," and our claims for its efficiency, but will also demonstrate to the printing trade that the American pressman and feeder, like American machinery, are unsurpassed by those of any other nation in the world.



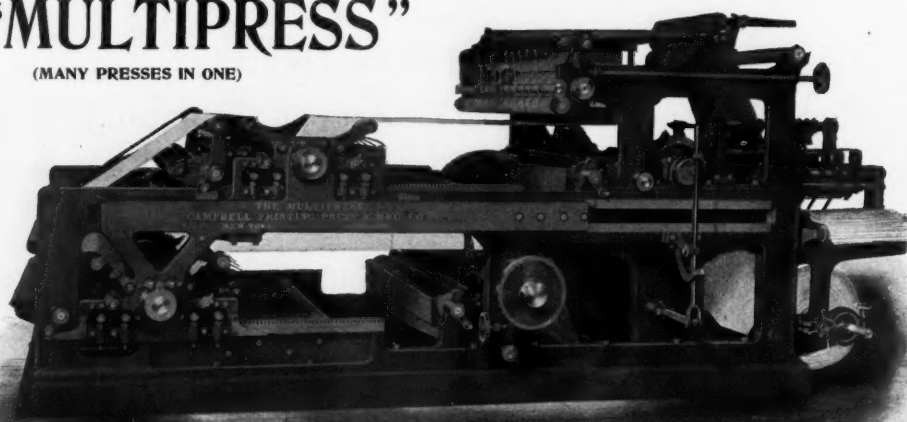
What News from the Front?

The representative newspaper of a growing town or small city is in a helpless position in these war times if it is not equipped with a Web Perfecting Press by which extras can be produced economically and promptly upon receipt of the latest news.

The necessity of high speed may not confront you, but the desirability of printing from a web cannot be denied. When a condition like this is to be met there is no press on the market to equal

The "MULTIPRESS"

(MANY PRESSES IN ONE)



for producing the results desired.

It will print 5,000 to 6,000 4, 6 or 8 page papers per hour from *Flat Forms of Type*.

A small man



in command of a big boy



is all the

force you will require—and these need not be enlisted from the regular army of experts; thus your pressroom can be handled most economically.

A prominent statesman says the war will last a year or more—the sooner, therefore, you are equipped with a Web Perfecting Press, the sooner you'll reap the benefits of increased circulation.

Write, wire or telephone us.

THE CAMPBELL COMPANY,

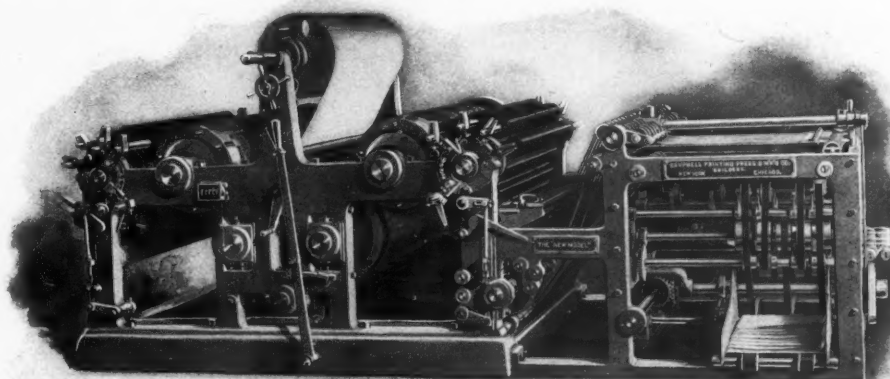
334 Dearborn Street,
CHICAGO, ILL.

5 Bridewell Place,
LONDON, E. C.

5 Madison Avenue,
NEW YORK.

Extra! Extra!

15,000 an hour if you desire, 2,500 every ten minutes—250 every minute! That is the way the publisher of the small-city daily can supply his readers with the latest war news if he is equipped with one of our "NEW MODEL" 4 and 8 page Stereotype Web Perfecting Presses.



Competition can be annihilated with one of these "Rapid-Fire Guns," which does not require a regiment to operate it, nor even a corporal's guard. Put your pressroom in charge of a

Small Man



with a



Big Boy

for an assistant, and the simplicity and convenience of the "NEW MODEL" and its stereotype outfit will do the rest.

Remembering Washington's advice, "In time of Peace prepare for War," our mechanical department for the last six months has been increasing its facilities, hence today we are prepared to guarantee the utmost promptness in delivery and erection.

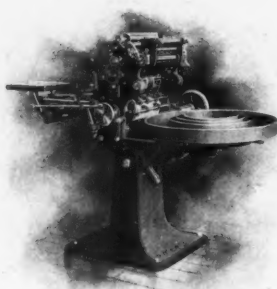
Wire or telephone us—it saves time.

THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO, ILL.

5 Bridewell Place,
LONDON, E. C.

5 Madison Avenue,
NEW YORK.

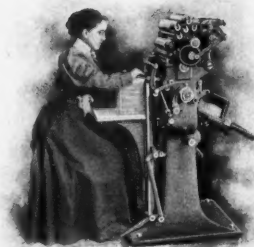


Rear View, showing Revolving
Delivery Table.

A BIGGER FACTORY



We have recently enlarged our factory at Niles, Ohio, increasing its capacity about 50 per cent, and hope to be able to fill orders with reasonable promptness. This is



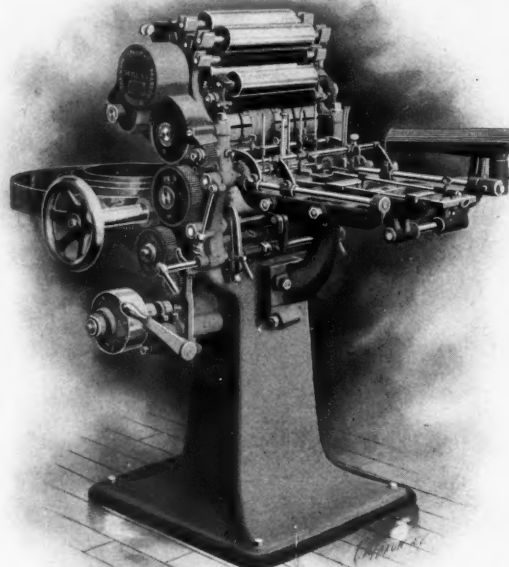
Auxiliary Hood Feed (3,000 to 4,000
per hour on sheets).

THE SECOND LARGE INCREASE OF FACTORY CAPACITY

THAT WE HAVE BEEN FORCED TO MAKE IN A YEAR AND A HALF.



There is a
Reason for
Everything



AND There is a
Reason for
This.




THE printer folk are among the quickest of all manufacturers to recognize and adopt a revolutionary improvement. They have accepted the situation that with the invention of the HARRIS AUTOMATIC CARD AND ENVELOPE PRESS the old ways of printing envelopes, card stock, tags, box blanks and blotters became obsolete. They have found that the Harris Press does admirable work, and most commonly runs at twice its guaranteed speed of 5,000 good impressions per hour. Now they find that with our recent improvements they can, if they choose, use ordinary type forms on the press, and may even adapt the press to the feeding of ordinary sheets, at a speed of from 3,000 to 4,000 per hour, by a change which takes but a few minutes. The reason why we have to enlarge our factory is apparent.

FOR FULL PARTICULARS ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

NILES, OHIO, U. S. A.

Sigmund Ullman Co.
NEW YORK, U. S. A.
SUPERIOR PRINTING INK

 **NUBIAN**

Sigmund Ullman Co.
NEW YORK, U. S. A.
SUPERIOR PRINTING INK

 **ZULU**



FETELIKO, A ZULU CHIEF.

Ullman's Nubian

Black has always held the championship. No \$1.00 black of any other make could ever approach it in working quality, blackness and finish. WE have always made it, and WE make it now, correct for any press or paper at reduced prices.

Ullman's Zulu

Black has been trained to beat the Nubian, in price and quality. We quote prices on Zulu Black as follows:

112 lbs. in 4 28-lb. cans,	25c. per lb.
50 " 5 10 "	30c. "
10 " 10 1 "	35c. "
5 " 20 1/4-lb. tubes,	50c. "

*This page is printed with ZULU BLACK.
You know what NUBIAN does.*

We solicit the orders of every printer in the land. We know them all. We trust them all. Pay for ink when you have found it correct; return it if not satisfactory.

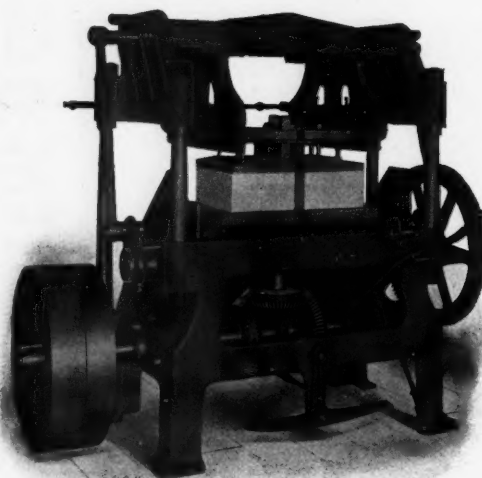
When ordering ZULU BLACK state whether it is wanted for poor coated paper, good coated paper, supersized and calendered paper, or for jobwork.

Sigmund Ullman Company,

146th Street and Park Avenue, NEW YORK.

Seybold Duplex Trimmer

Why not
let
your
operator
double
his
output in
trimming?



Do you
realize
what
trimming
two
edges at
once
means?

Patented November 30, 1897. Other patents pending.

*It means TWO CUTS to trim FOUR SIDES
with only one turn of the table.*

A FEW OF OUR RECENT ORDERS:

PUBLIC PRINTER,	Washington, D. C.
E. IVES & SONS,	New York.
MANHATTAN PRESS,	"
STREET & SMITH,	"
BLUMENBERG PRESS,	"
J. F. TAPLEY CO.,	"
E. FLEMING & CO.,	Boston.
TUTTLE, MOREHOUSE & TAYLOR CO.,	New Haven.
A. NIELEN,	Cincinnati.
UNITED BRETHREN PUB. HOUSE,	Dayton.
BUXTON & SKINNER STATIONERY CO.,	St. Louis.
THE PERUNA DRUG MFG. CO.,	Columbus.
DR. SHOOP FAMILY MEDICINE CO.,	Racine, Wis.
WELLS & RICHARDSON CO.,	Burlington, Vt.

The Seybold Machine Co.

Dayton, Ohio.

New York.

Chicago.

St. Louis.

London.

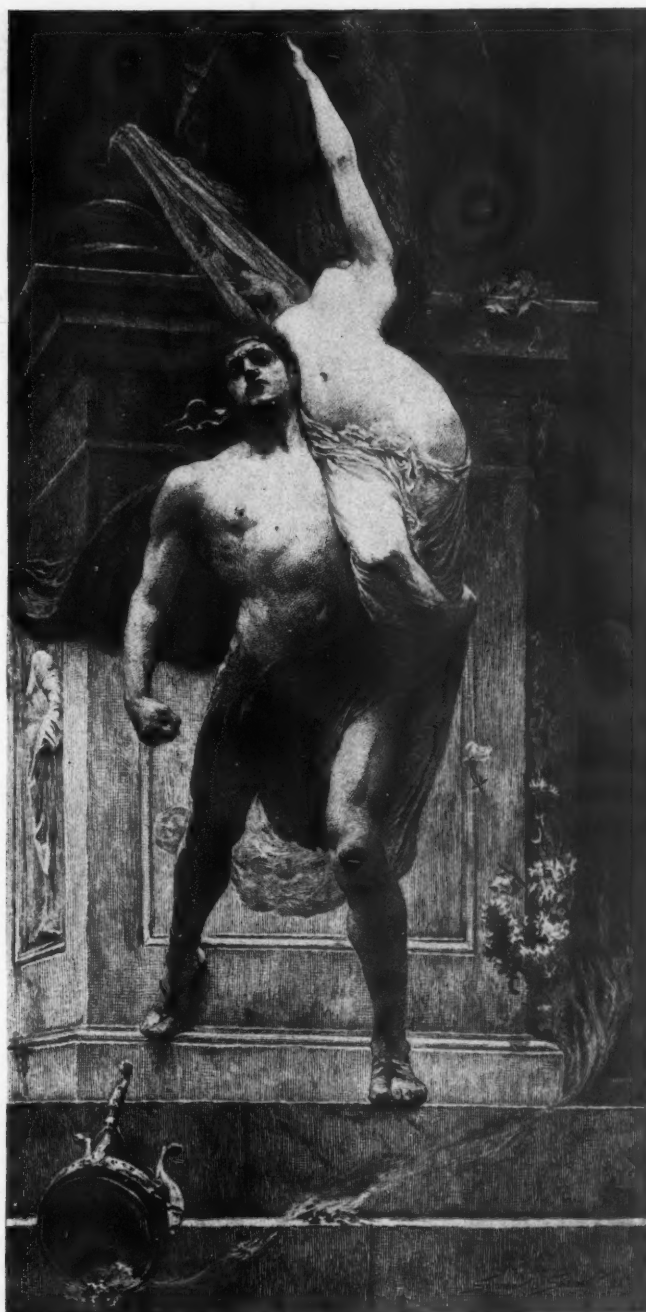
**ENGRAVINGS
BY ALL
METHODS,**



**WOOD
ENGRAVINGS,
ZINC
ETCHINGS,
HALF-TONES,
ELECTROTYPES.**



**MOST
COMPLETE
ENGRAVING
PLANT
IN
AMERICA.**



FRONTISPIECE
(PRINTED IN THREE PRINTINGS)
..IN..

**DESIGNERS
AND
ILLUSTRATORS**

OF

**ADVERTISEMENTS,
COVERS,
CATALOGUES,
POSTERS,
HANGERS,
TRADE-MARKS, ETC.**

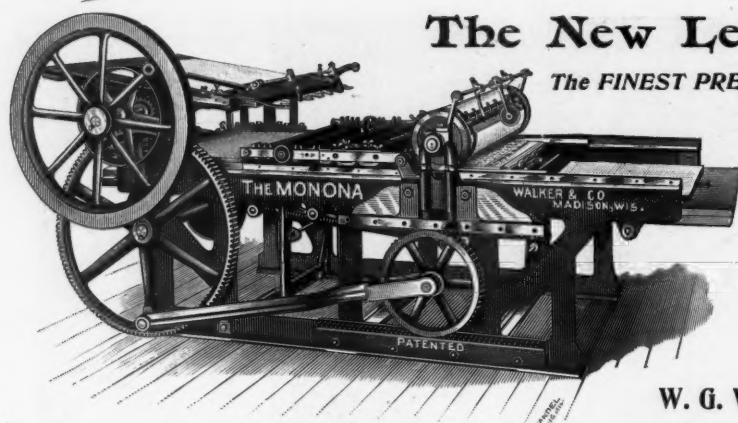


**IN
BLACK-AND-WHITE
AND
COLOR.
WRITE
US.**

BINNER'S NINETEEN-STORY CREATIONS.

THIS PUBLICATION is now ready for distribution and will be sent to any address upon receipt of One Dollar only. This edition of Binner Creations is without a doubt one of the most elaborately illustrated editions ever published. Every page profusely illustrated with modern illustrations. A double-page insert in four colors, cover in gold, printed on translucent parchment. *NOTE.—This edition is limited, write for copy now.*


BINNER ENGRAVING CO., FISHER BUILDING, CHICAGO.



The New Leverless Monona.

The FINEST PRESS ever offered American Printers.

No Gearing on Feeder's Side.

 **GEARED FORM ROLLERS.**

You NEVER saw such an EASY-RUNNING Press before.

Made for News, Book and Job Work.

Write for prices and discounts to

W. G. WALKER & CO., Mfrs., Madison, Wis.

STEEL DIE PRINTING

Is the most attractive style of Commercial Stationery.
Attractive Stationery is profitable advertising.

TO BE LOGICAL,

it must follow, this high grade of work can only
be produced to advantage on a first-class . . .

Stamping Press — **WE MAKE IT.**

CARVER & SWIFT STAMPING PRESS MFG. CO.

Specimen Book on application.

25 N. Seventh Street, PHILADELPHIA, PA.



KEITH PAPER COMPANY

TURNERS FALLS, MASS.



Keith Linen Ledger.

Ravelstone.

Westlock.

Naples Linen.

Chatham Bond.



THESE PAPERS are all watermarked and are made with great care from the best rag stock, without adulteration, using pure, soft spring water, thereby producing a clear, bright shade which cannot be excelled.

THE RIVETED SUCCESS GALLEY.



**ALL
BRASS.**



END VIEW.

It is without doubt the strongest galley made, and is just as substantial as it looks. The corners interlock, the rims are riveted to the bottom, and, as will be seen, allows a better hold on the galley. It's a great improvement over the old style. Ask your nearest dealer for Wesel's Riveted Success Galley. They cost no more than the cheap kind.

Complete Printing, Electrotyping and
Stereotyping Outfits our Specialty.
If you are interested, send for Catalogues.

Manufactured and
for sale by

F. WESEL MFG. CO.

82-84 Fulton St., NEW YORK CITY.

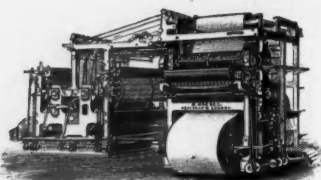
Finest Half Tones
AT Lowest Prices.



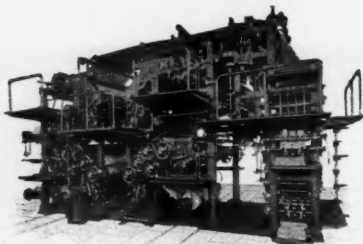
ELECTRIC CITY ENGRAVING CO.

507, 509, 513, 515 WASHINGTON ST.,

BUFFALO, N.Y.

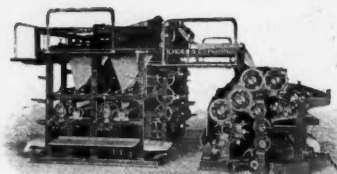


Double Supplement Newspaper Perfecting Press.
Prints and delivers folded at the rate of
24,000, 4, 6, 8, 10 or 12 page papers per hour;
12,000, 16, 20 or 24 page papers per hour.



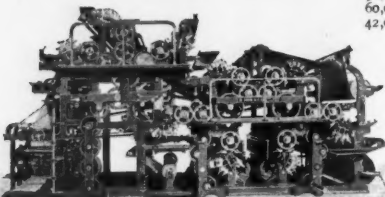
Octuple Newspaper Perfecting Press.

Capacity per hour:
96,000, 4, 6 or 8 pages; 72,000, 10 pages;
60,000, 12 pages; 48,000, 14 or 16 pages.
42,000, 18 pages; 36,000, 20 pages;
24,000, 24 pages.



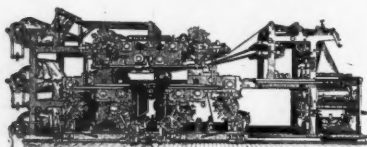
Quadruple Newspaper Perfecting Press.

Capacity per hour:
48,000, 4, 6 or 8 pages; 12,000 20 or 24 pages;
24,000, 10, 12, 14 or 16 pages.



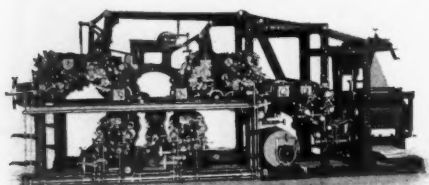
Sextuple Combination Color Newspaper Perfecting Press.

Capacity per hour:
48,000, 4, 6, 8, 10 or 12 pages; 36,000, 16 pages;
24,000, 14, 20 or 24 pages.
In colors and half-tones or all in black.



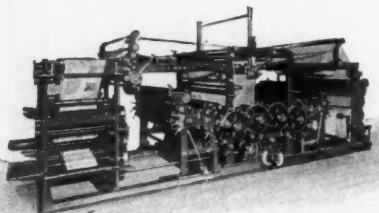
Three-Roll Two-Page-Wide Newspaper Perfecting Press.

Prints and delivers folded at the rate of
24,000, 4, 6, 8, 10 or 12 page papers per hour;
12,000, 16, 20 or 24 page papers per hour.



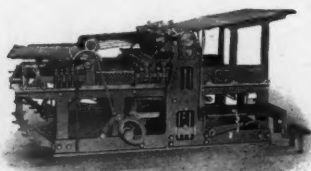
Rotary Multi-Color Perfecting Press.

For fine color and half-tone printing.



Rotary Electrotpe Perfecting Press.

For illustrated periodicals, pamphlets and books.



Two-Revolution Press.



Improved Stop Cylinder Press.
For the finest illustrated work.



Improved Steam Lithographic Press.
For the finest color printing.

...A FEW OF...

R. Hoe & Co's Up-to-Date Presses

THE RESULT OF NEARLY A CENTURY'S PROGRESS, THEY
ARE A SCIENTIFIC DEVELOPMENT...NOT AN EXPERIMENT

OUR PRINTING MACHINES (of which we have made over one hundred different kinds) are used in the best offices in this and other countries. Made from the highest grade materials and by the most skillful workmen, they bear the closest inspection, not only when new, but after years of service, and, considering their superior qualities, are found cheaper than any others.



R. HOE & CO'S NEW YORK WORKS.

THE LARGEST and Best Equipped Printing Press Manufactory in the World.

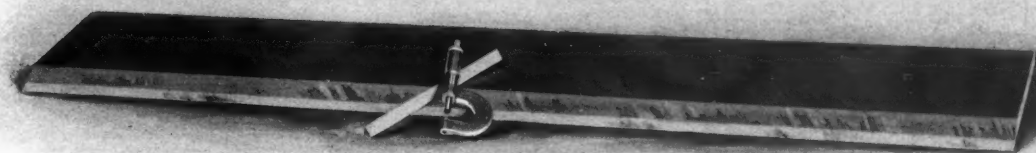
Floor area of buildings, 12 acres. 2,500 men employed.

The large additions made to our works in 1888 and 1892 having been found inadequate to meet the constantly increasing demand for our machinery, another large building has been erected and will enable us to supply promptly **Printing Presses and Materials**, also **Electrotyping and Stereotyping Machinery**, made in the same accurate manner as heretofore.

R. HOE & CO., 504-520 Grand Street, NEW YORK.

Also, Mansfield Street, Borough Road, London, England.

ESTABLISHED 1830.



This is the Toughest,
|| Stiffest Edged and
|| Finest Tempered
|| Knife made=====

WHY?

Coes made it!

Brand, "Micro-Ground."

Ask us....

*New printed matter,
new souvenir and
our best brains if
you mention this.*

L. COES & CO.

WORCESTER, MASS.

THE
PAPER MILLS COMPANY
MARQUETTE BUILDING, CHICAGO
SELLING AGENTS · WHOLESALE DEALERS ·
PAPER SPECIALISTS ·

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We will not sell to parties who do not have good commercial standing, or who cannot furnish us satisfactory references.

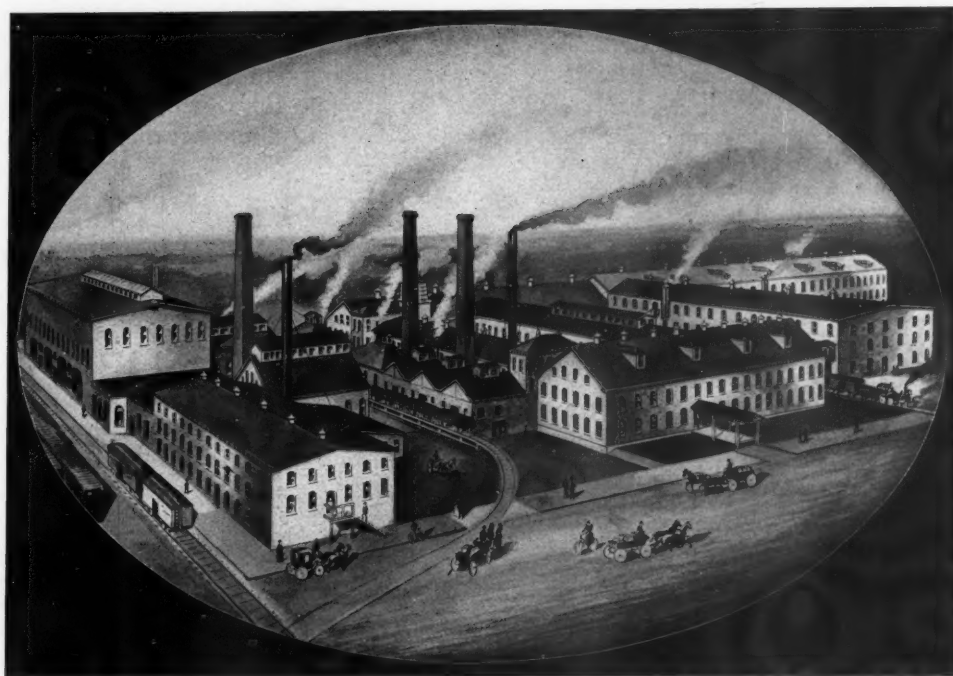
All accounts must be settled monthly, either by cash or note, in accordance with terms of sale.

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WE ARE BUILDING an important addition to our plant. This, however, does not interfere with our regular work, and we are ready to fill promptly all orders for PHOTO-ENGRAVERS' MACHINERY. The third edition of our catalogue, containing descriptions of our latest tools, has just been issued. Drop us a line and we will send you one.

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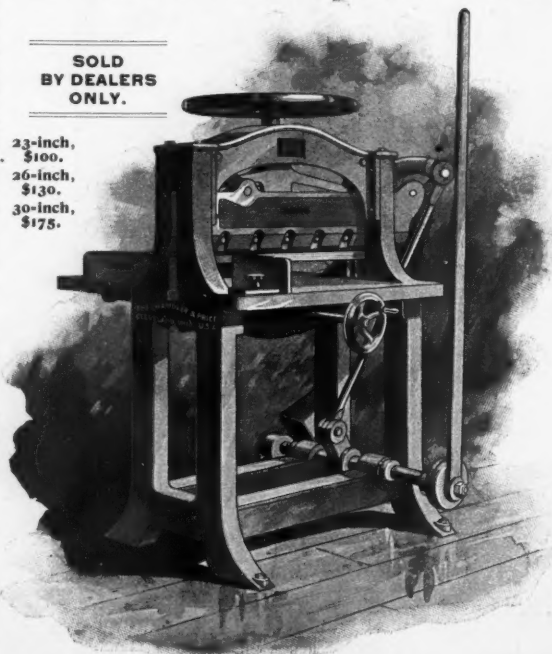
JOHN ROYLE & SONS,
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CHANDLER & PRICE PAPER CUTTER

Patented August 17, 1897.

SOLD
BY DEALERS
ONLY.

23-inch,
\$100.
26-inch,
\$130.
30-inch,
\$175.



READ WHAT A USER SAYS OF IT.

TYRONE, PA., May 11, 1898.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO:

Gentlemen,—Some time ago I wrote to you in regard to the paper cutter made by you. Since then I have purchased a 26-inch cutter through MacKellar, Smiths & Jordan, of Philadelphia, and can truly say that I am thoroughly pleased with the same in every way. It has several improvements over other cutters I have seen and used, and certainly should commend itself to every printer desirous of a serviceable, easy-working cutter. I feel that I have made no mistake in placing it in my office alongside of a complement of C. & P. presses.

Yours very truly,

MATT. L. ALLISON.

The Chandler & Price Cutter has more bed for handling paper than any other make of cutters. It is equipped with a compound lever, making the cutting easy.

It is built from new designs by scientific methods.

Being perfectly counterbalanced, it works quickly with the minimum of effort.

All gauges are accurately squared with the knife.

All parts are strictly interchangeable, and accurately fitting replacements may be ordered by number.

The back gauge and clamp interlock, clamping as narrow as one-half inch. The fingers of the clamp have a broad surface to avoid creasing the stock.

IT STANDS THE TEST.

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Linotype } *vs.* } Hand

Composition *Composition.*

5,000 ems per hour

vs.

1,000 ems per hour.



8 to 15c. per 1,000 ems

vs.

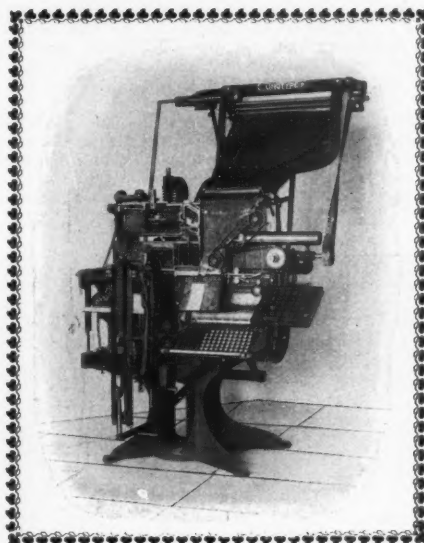
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No expense for distribution

vs.

25 per cent for distribution.



7c. per lb. for Linotype metal

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\$35 for font of matrices

vs.

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for type.



2½ c. apiece for matrix sorts

vs.

All your profit for type sorts.

Over 5,000 Linotypes in daily use.

NOTICE TO BOOK PRINTERS.



WITH THE AID OF OUR TWO-LETTER MATRIX, whereby Roman, Italics and Small Caps are set from the same keyboard without an instant's delay, book composition can now be done as rapidly as newspaper matter. All existing machines can be changed to accommodate this most valuable improvement.

Circular and Price List mailed on application.

Mergenthaler Linotype Company,

PHILIP T. DODGE, PRESIDENT.

Tribune Building, New York City.

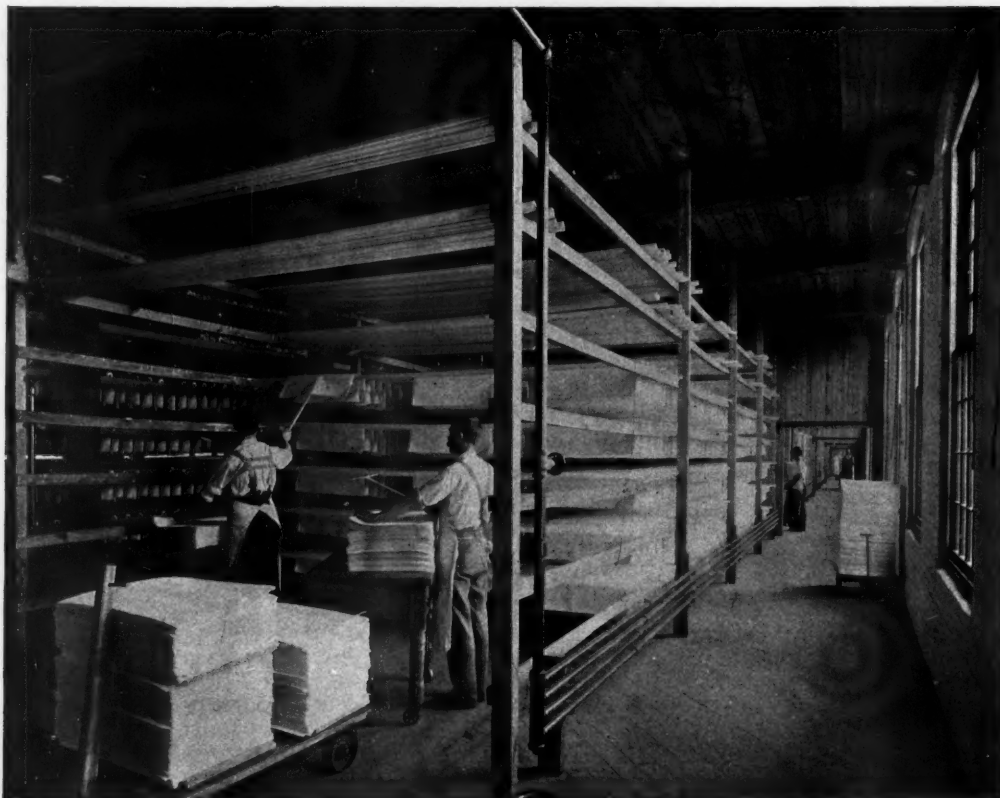
THE WARNING!—Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows :

SECTION 1045. Matter, how to be Presented for Registration.—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked : "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*



THE REMEDY!

Use **Riverside Paper Company's** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

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Thorne Machines are Money Makers

AND WILL EARN THEIR COST IN A FEW MONTHS' USE.



WILL PRODUCE
ALL GRADES OF

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Periodical and
Book
Composition*



WILL SET TYPE

*Of any Size,
In any Measure,
For all Classes of Work,
In any Language,*

AT LESS THAN ONE-HALF THE COST OF HAND WORK.

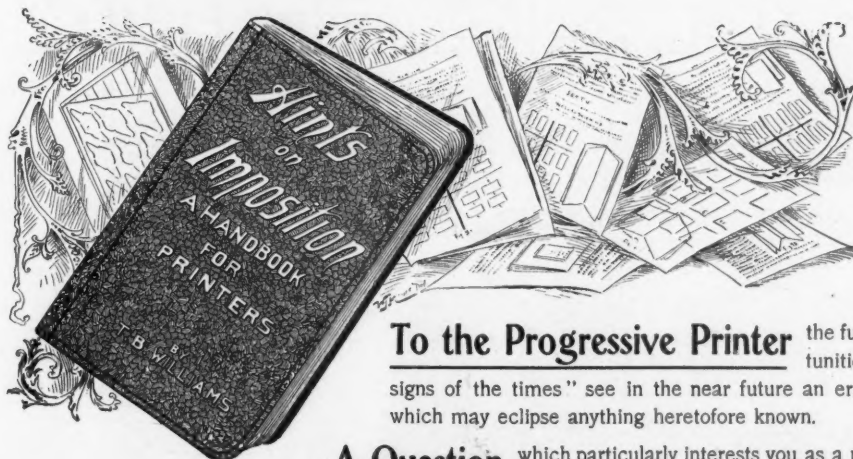
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To the Progressive Printer the future affords unprecedented opportunities. Those who can read "the signs of the times" see in the near future an era of advancement and prosperity which may eclipse anything heretofore known.

A Question which particularly interests you as a printer is **Are You Ready** for the demand for first-class workmen?

Hints on Imposition, a Handbook for Printers, by T. B. Williams, is offered as the best work on the subject of imposition of book forms. Every detail of the subject is treated in the plainest terms—to be easily understood by journeyman or apprentice. Every page of the book is replete with information, and all modern and useful methods of imposition are carefully illustrated and explained. The book abounds in valuable hints and suggestions, and deals fully with the making of margins in the form, locking up of pages of unequal size in the form, envelope forms, register, gripper margin, single and double book forms, cover forms, etc.

NINETY-SIX pages, 4 x 6 inches, full leather, flexible, gold side stamp, \$1.00. Sent post-paid on receipt of price.

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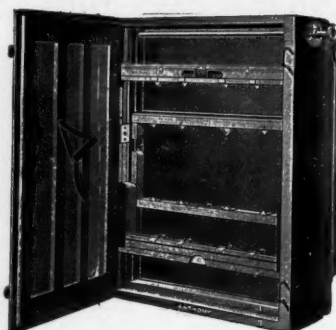
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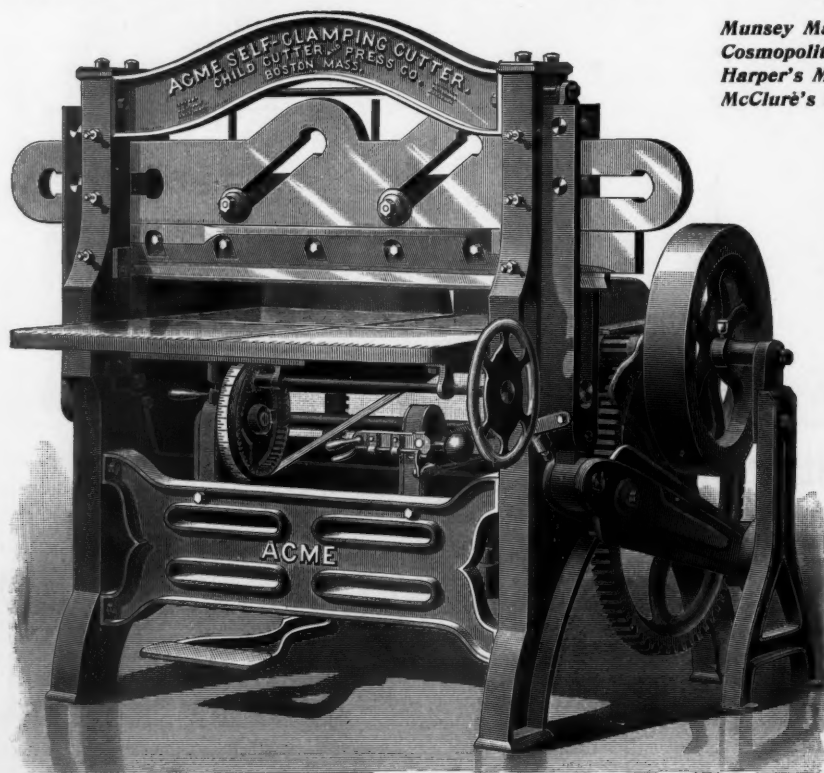
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Harper's Magazine Co.
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Youths' Companion Co. (5)
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D. C. Cook Publishing Co.
The Werner Co.
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and 1,000 others, printers,
bookbinders, box makers, corset
manufacturers, paper mills, etc.

Why?

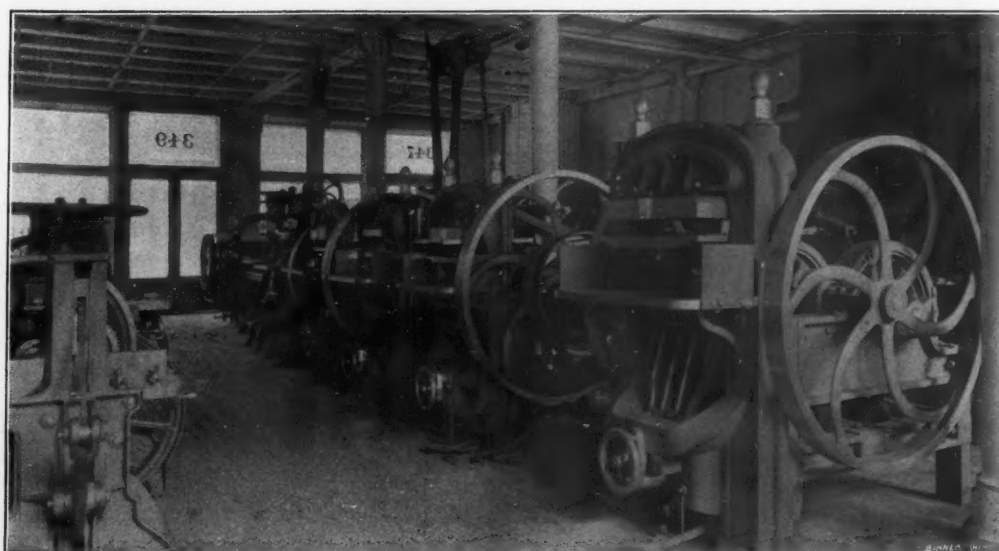
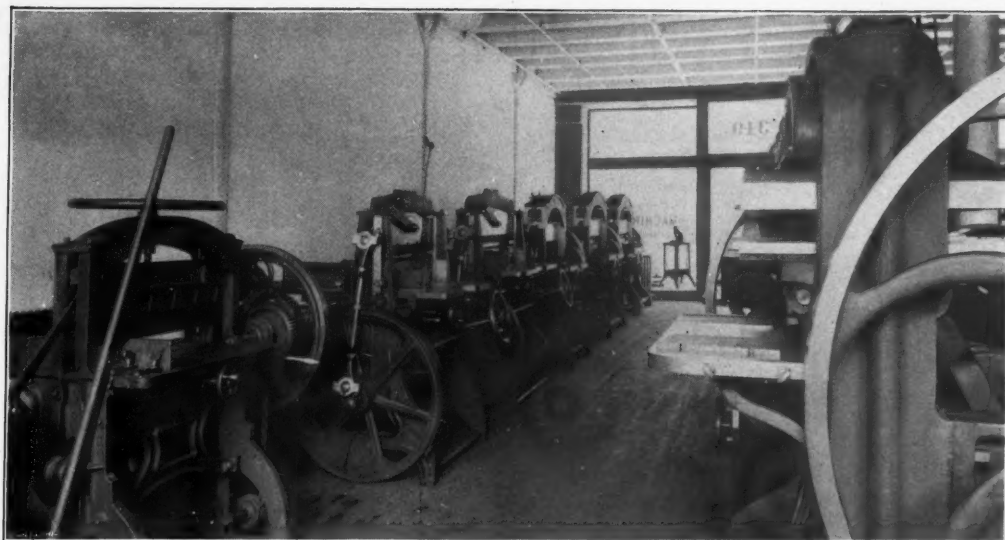
Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

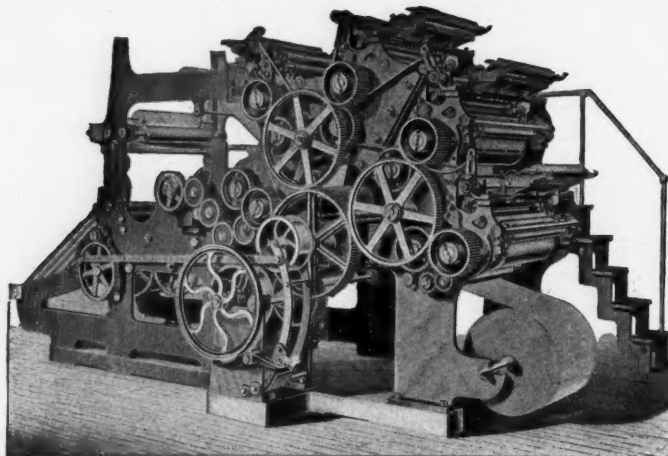
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BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

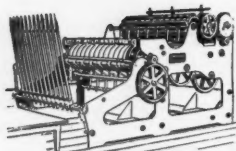
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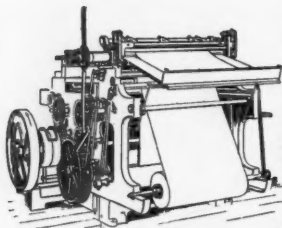
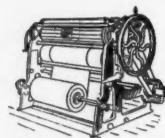


Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.

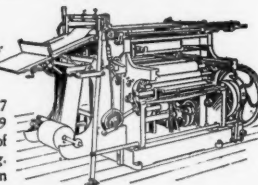


BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.

BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.

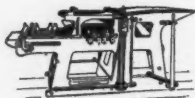
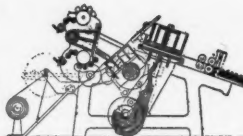


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The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.

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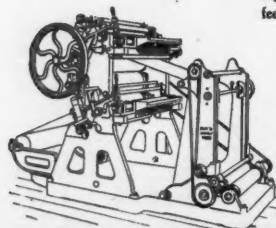
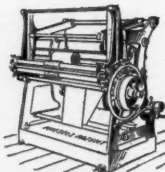


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Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.

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For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.

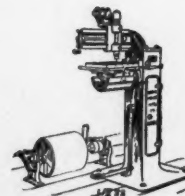


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Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.

IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder.



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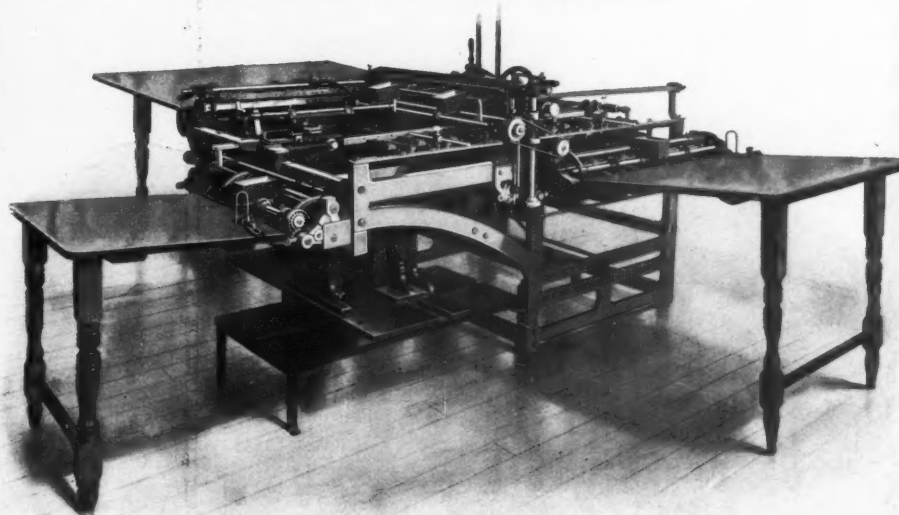
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



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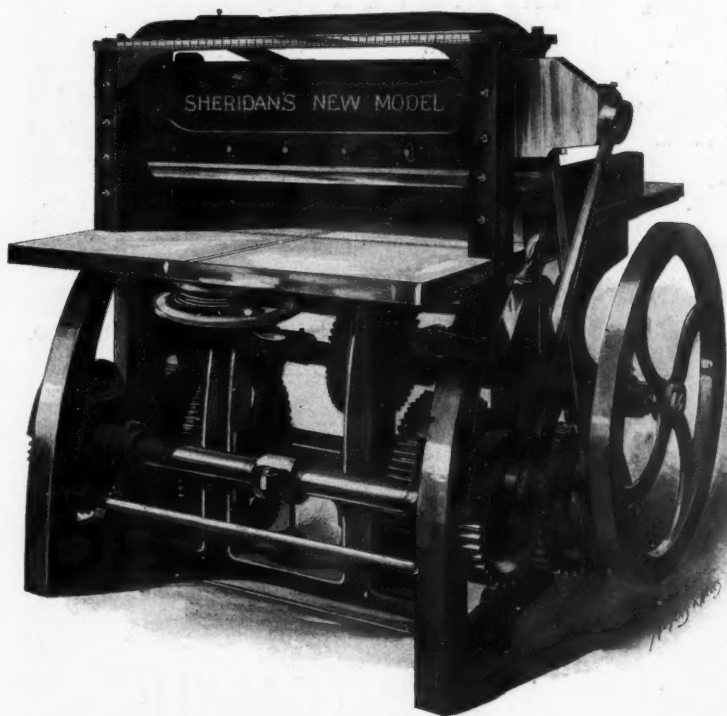
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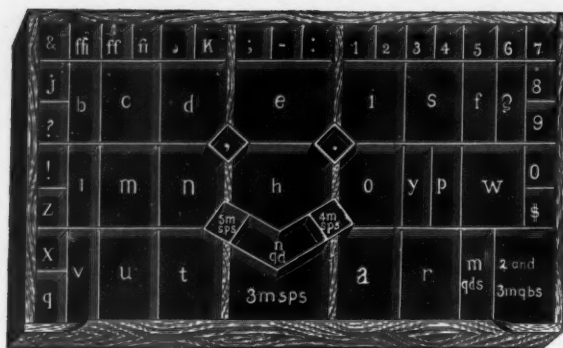
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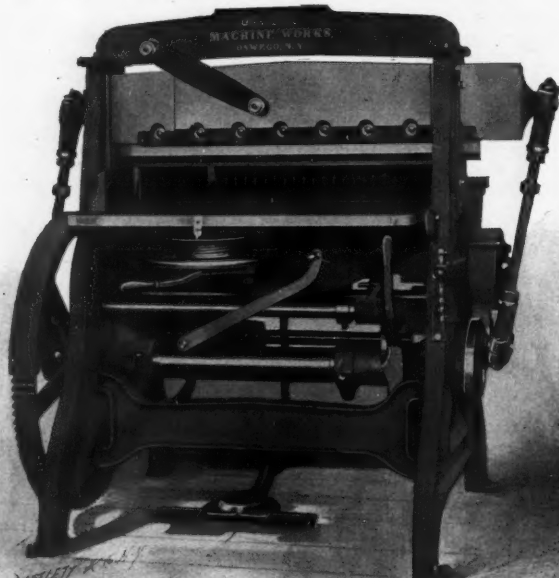
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AMERICAN TYPE FOUNDERS' CO., 405 Sansome St., San Francisco.
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(ESTABLISHED 1837. INCORPORATED 1892.)



MANUFACTURERS OF

Warranted Superior Quality.

PAPER CUTTING KNIVES.

*As an Electro is to a Stereo,
So is copper-faced type to ordinary type.*

COPPER-

FACED

We do not make type—
Copper-face it only.
5,000 lbs. per week.
1,000 lbs. per day.
Sorts in three hours.

TYPE

The durability of type
is doubled.
Corrections are more readily made.
The type gives a sharper impression.
Forms wash cleaner.
The copper is a relief to the eye.

OUR CUSTOMERS

Of thirty years' standing state that one font of type copper-faced
will last as long as two fonts uncoppered: also, that copper-
faced type *gives a sharper and clearer impression than
uncoppered*.

Indispensable in connection with typesetting machines.
Type copper-faced is used on all makes of machines.

Instruct your type founder to send type to us for copper-
facing. In estimating cost deduct quads and spaces (20 per
cent weight of font).

NEWTON COPPER-FACED TYPE CO.

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C. J. ORCHARD, Secretary. 18 and 20 Rose St., NEW YORK.

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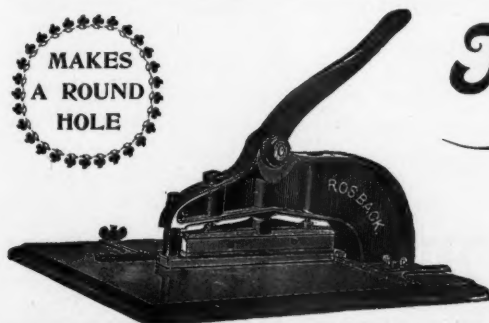
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The Peerless Job Press
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The Peerless Gem Paper Cutter
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The Rosback....

10-Inch Hand Perforator.

HAS many advantages over other machines and we fully recom-
mend it as **the best on the market**. Springs are at either
of needle bar, out of the way, and preventing all tipping of the
end bar. Stripper is double flanged, rendering it stiff and firm.
Bent or broken needles can be replaced in a few minutes.

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Vickery's (Patent) Self-Feeder

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Automatic Self-Feeder

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CLASSES OF PRINTING MACHINES

We claim—after some of the severest practical tests—that its advantages are:

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2. The register is not affected in the least by irregularities in the trim of the paper or the size of the sheet.
3. Reliability, regularity, and certainty of feed—impossibility for two sheets to feed at once.
4. It will feed four times faster than the taking capacity of any existing English or American printing machine.
5. It will feed with the same accuracy and certainty the commonest as well as the most expensive paper.
6. Its construction is of the simplest possible character, there is no intricate machinery about it—nothing to get out of order.
7. It takes up no more room (less if required) than the present feedboard of any class of printing machine.
8. The registration gauge is so simple that it can be adjusted in a few minutes.
9. Can be attached to any existing machine without the slightest difficulty.
10. No personal attendance or supervision required.
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ESTABLISHED 1814.

An Object Lesson!

☺☺☺ **S**OME purchasers of cabinets, when they see the list price of a modern fifty-case steel-run cabinet, think the price too high and select what they consider to be the cheaper old-style wood-run cabinets, containing sixteen or twenty cases. Don't entertain the idea that these cabinets are too high-priced, for the fact is, they are the cheapest cabinets ever placed in the market, notwithstanding all the special advantages they possess. The list price may look high, but consider the number of cases you are getting in your cabinet. That's the test. Take, for instance, the two cabinets illustrated herewith as an example. They occupy the same floor space—only one-half the space taken by an ordinary news stand. The fifty-case cabinet is modern in construction, thoroughly up to date, and fitted with steel runs. The list price of this cabinet is \$75.00, an average of \$1.50 per case. The other cabinet is the regular sixteen-case Wisconsin Cabinet, fitted with wooden runs. It is a good and substantial cabinet of its class, and nearly all printing offices are supplied with this cabinet in various sizes. The list price of this sixteen-case cabinet is \$26.00, an average of \$1.62½ per case. Now, which is the cheapest? The high cabinet is 12½ cents per case lower in price and has steel runs, while the other cabinet has wooden runs. The saving in space by the use of the high cabinet is over 200 per cent. With these facts before you, which will you buy? If you desire to save space and labor, send for our complete catalogues, which explain it all. They are full from cover to cover of handsome illustrations of modern Printing-Office Furniture. Specify our goods when ordering through your dealer. Be sure that you get them. Every article we make bears our stamp. Look for it. *It is a guaranty of excellence.*



16-Case Wisconsin Wood-Run Cabinet.
Height, 43 Inches.

50-CASE CABINET.

List Price, \$75.00

Average price per Case, \$1.50
With Steel Runs.

16-CASE CABINET.

List Price, \$26.00

Average price per Case, \$1.62½
With Wooden Runs.

Saving in Space
by using 50-Case
Cabinets,
200 per cent.



50-Case Wisconsin Steel-Run Cabinet.
Height, 84 Inches.

THE HAMILTON MFG. CO.

Largest manufacturers of WOOD TYPE in the world.
Over 600 designs, each made in over twenty
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over 12,000 fonts.

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MANUFACTURERS OF

Prepared Gums, Glues,
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Pastes, Cements, Mucilages.

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SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

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MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

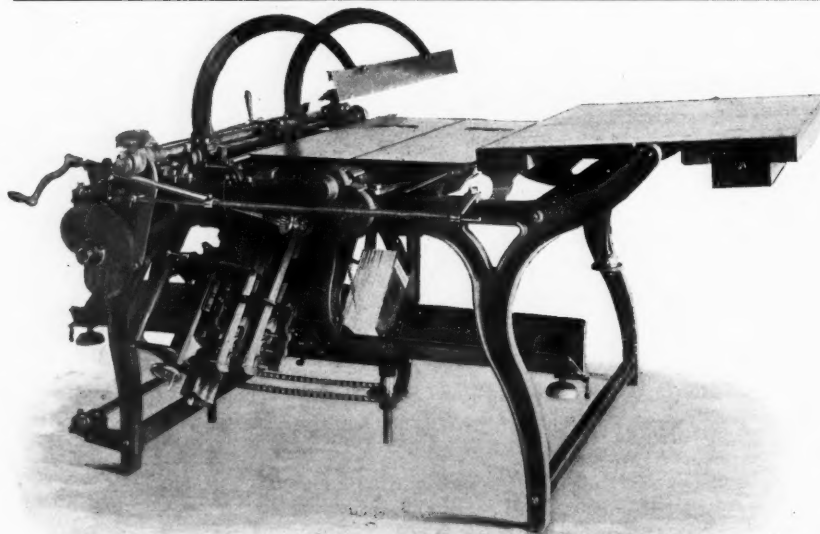
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID For leather, cloth and silk.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.



**Chambers'
Special
Double=
Sixteen
Point-Feed
Machine for
Bible Work.**

THIS folding machine, No. 601S, is designed expressly for folding thin Bible papers, either inset or outset, and with the greatest possible degree of accuracy. There are certain features in its construction, necessary for accomplishing the work designed, that make it unsuited for folding extremely thick, heavy paper. It is adjustable for double-sixteen sheets ranging in size from 16 x 24 to 28 x 40. Driving pulleys are 6¾ inches in diameter, and should make 200 revolutions per minute. Floor space occupied is 5 feet 3 inches by 7 feet 6 inches.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

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NEW YORK and CHICAGO.**

**Fifty-second Street, below Lancaster Avenue,
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Makers of
Lithographic &
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